

The Gramophone

Edited by **COMPTON MACKENZIE**

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ART SUPPLEMENT : Mme Zélie de Lussan as Carmen

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UNTIL the "Cliftophone" came, no Instrument was capable of reproducing what was actually on a Record. A half was lost. The beautiful, delicate notes and intonations—the half-notes—the exquisite murmurs of singing and playing—were never heard.

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(PATENT)

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- Body.** All Brass hand-turned shell.
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THE GRAMOPHONE says:—"By far the best result was given by the ASTRA, which gave a beautiful open tone."
(Vide p. 70. Vol. I. No. 4.)

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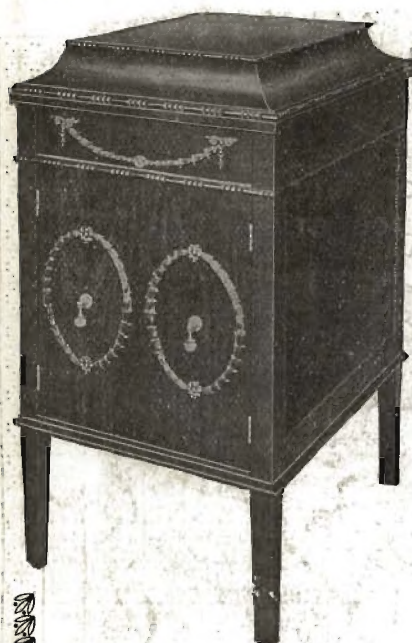
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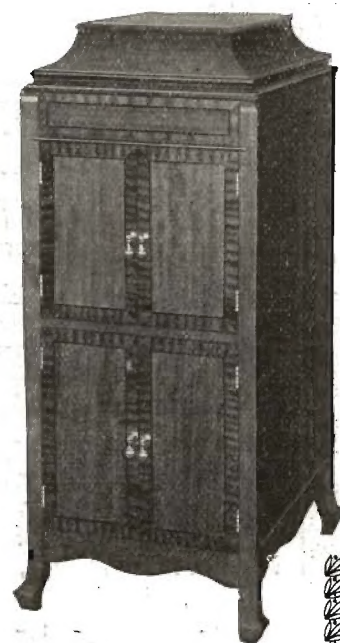
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A turn of the key and OPEN SESAME! the interior of the Cabinet swings slowly and steadily forward revealing every title in plain view and every record in easy reach without stooping.

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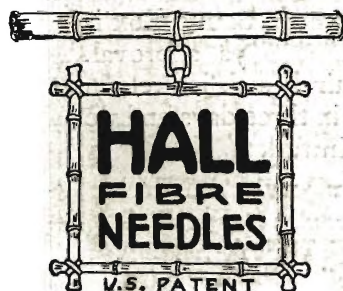
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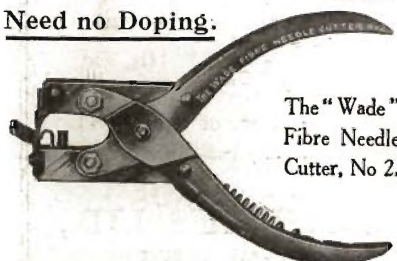
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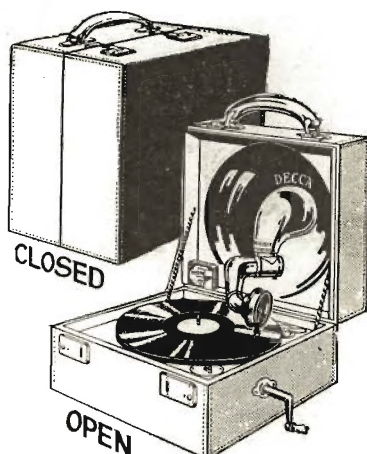
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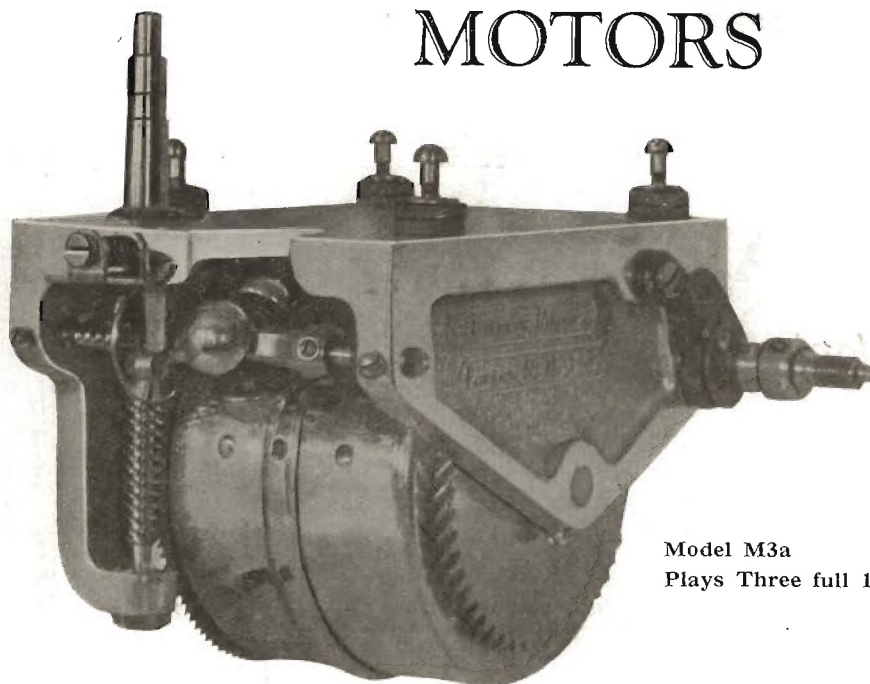
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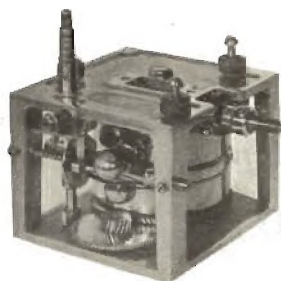
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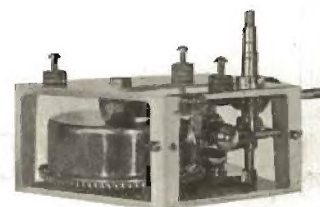
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*Bona fide dealers are invited to
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 { 1st Movement, Part II., Vivace assai
E 10243 { 2nd Movement, Part I., Andante
 { 2nd Movement, Part II., Maggiore
E 10244 { 3rd Movement, Minuetto, Allegro molto
 { 4th Movement, Allegro dimol to

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Conducted by Dr. Weissmann.

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| E 10245 { | "CARMEN," Introduction | Bizet |
| | "CARMEN," Chorus of Street Urchins | Bizet |
| E 10246 { | "CARMEN," Entr'acte Act II. | Bizet |
| | "CARMEN," Smuggler's Chorus | Bizet |
| E 10247 { | "CARMEN," Intermezzo, Act III. | Bizet |
| | "CARMEN," Ballet Music, Act IV. | Bizet |

EDITH LORAND ORCHESTRA

- E 10248 { SCÈNE PASSIONNÉE, Reverie for Violin
 { HEJ, HAJ, Danse Hongroise

Guiseppe Becce
Franz Drdla

MAREK WEBER and his Famous Orchestra

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| E 10249 { | GIVE ME THE NIGHT-TIME ("O Marianka"), Fox-Trot | Erno Geiger |
| | CHANSONETTE | Rudolf Friml |
| E 10250 { | ROZSIKA, Fox-Trot | Hermann Leopoldi |
| | THE LADIES OF PRAGUE, Two-Step | Hermann Leopoldi |

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- E 10251 { LE CYGNE
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	{ GRANE, MY HORSE "Götterdämmerung"?	R. Wagner

GEORGE BAKER, Baritone,
 with Orchestral Accompaniment.

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	{ ROBERT HOWE, Baritone,	
	{ THE ARROW AND THE SONG	Balfe

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	{ RAGGEDY ANN, Fox-Trot	Vincent Lopez and his Hotel Pennsylvania Orchestra
E 5322	{ JEALOUS, Fox-Trot	Eddie Elkins and his Orchestra
	{ THE HOODOO MAN, Fox-Trot	
E 5323	{ DOO WACKA DOO, Fox-Trot	Parlophone Syncopaters
	{ PRINCE OF WAILS, Fox-Trot	Frankie Quartell and his Melody Boys
E 5324	{ FOLLOW THE SWALLOW, Fox-Trot	Ace Brigode and his Fourteen Virginians
	{ I DON'T KNOW WHY, Fox-Trot	Harry Oxley and his Post Lodge Orchestra
E 5325	{ WHERE'S MY SWEETIE HIDING ? Fox-Trot	Vocal Chorus by Chic Harvey
	{ LET ME BE THE FIRST TO KISS YOU GOOD MORNING, Fox-Trot	Arcadia Peacock Orchestra
E 5326	{ OH! HOW I LOVE MY DARLING, Fox-Trot	The Goofus Five
	{ EVERYBODY LOVES MY BABY, Fox-Trot	The Goofus Five
E 5327	{ GOTTA GETTA GIRL, Fox-Trot	Parlophone Syncopaters
	{ GO 'LONG MULE, Fox-Trot	The Goofus Five, with Vocal Chorus by Ernest Hare
E 5328	{ MY DREAM GIRL, Waltz	The Yellow Jackets
	{ GEORGIA LULLABY, Waltz	The Yellow Jackets
E 5329	{ HAS ANYONE SEEN MY POM ?	Harry Fay, Comedian, with
	{ OH! AUNTIE (I'm Pleased I'm Twenty-One)	Orch. Accomp.
E 5330	{ I'VE MARRIED SUNNYSIDE SAL	Jack Lynne, Baritone
	{ BACK TO COLORADO	with Orchestra Accomp.
E 5331	{ THE RICH MAN AND THE POOR MAN	
	{ I MIGHT MARRY YOU (The Cautious Lover)	Willie Rouse, "Wireless Willie," Comedian, with Piano
E 5332	{ WHEN THE ONE YOU LOVE, LOVES YOU	Bruce Wallace, Tenor, accompanied by The Justin Ring Trio
	{ I'M SOME-ONE WHO'S NO-ONE TO YOU	Bruce Wallace, Tenor, with Orchestra Accomp.
E 5334	{ LOLLY POPS, Banjo Solo	Harry Reser
	{ EASY GOIN', Banjo Solo	with Piano Accomp.
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EDITORIAL NOTICE

IN the last number a simple question was put to the readers of THE GRAMOPHONE. They were asked to declare whether they read the Player-Piano Supplement, which has now been issued gratis to them for more than a year. The answer has been direct and unequivocal. The vast majority of them do not read it; a certain number confess to a mild interest in it; a very few welcome it keenly, and quite a fair number as keenly resent its existence.

In deference to this counsel—for it is clear from the large number of postcards received that our readers are as anxious as ever to help us in shaping the policy of the paper—the Player-Piano Supplement appears for the last time with this issue of THE GRAMOPHONE. It will have, we like to believe, some honest mourners, and to them we give, in its proper place, a tear of sympathy and regret. But here, to our full-blooded gramophone readers, we will only say that their determination to abolish the Supplement has caused a sigh of relief rather than of dejection in editorial hearts. Since December, 1923, when the objects for adding the section to our paper were set forth, those objects have largely been achieved or rendered unnecessary. On the one hand nearly all player-pianists have

been persuaded to buy gramophones, as we can judge from the small number who subscribe exclusively for the Supplement; and on the other hand the progressive policy of the record-making Companies and the stagnant policy of the roll-making Companies have done away with the complaint—justified a year ago—that in order to become acquainted with the great works of classical music it was advisable to have recourse to the catalogues of piano-rolls. The reverse is now almost the truth. There is far more sustenance for the hungry palate in the catalogues of gramophone records.

For ourselves, editorially, we remember with gratitude the many good and true friends that the Supplement has brought to us during the last twelve months, and the opportunities for gaining an insight—panoramic, if naturally superficial—into the workings of a kindred branch of the industry for the reproduction of music. For the sake of this connection and of the comparatively small number of our readers who own both gramophones and player-pianos, we shall endeavour to find some *modus vivendi* by which the discontinuance of the Supplement may mark the closing of one avenue of approach rather than a complete rupture.

COMPETITION

WE want to increase the circulation of THE GRAMOPHONE. We want more readers, more correspondents (Steady on! says the London Editor—don't exaggerate), more influence, more power. New readers invariably write to say, "How have I managed to live all these months without ever hearing of THE GRAMOPHONE?" The fact is that it is not known to a tenth of the people who would welcome it if they had the chance.

Something must be done. If money must be spent on propaganda, let it go to our present readers rather than to strangers. Let it be spent in the family. We therefore ask you to enter for this competition in the spirit in which we offer it. We look to our friends in the trade to make a feature of THE GRAMOPHONE for the next few months, and to introduce it to every customer with compelling words. We look to our foreign and Colonial readers to spare no effort through their local press and in every other way to build up a large nucleus of readers in every country. And to our home-readers—that staunch and kindly body—we appeal for still another effort to preach THE GRAMOPHONE to their neighbours and friends.

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If all goes well we hope to be able to add to the list of prizes next month.

The Editor's decision in *all cases* will be final.

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THE GRAMOPHONE AND THE SINGER

(Continued)

By HERMAN KLEIN

The Jubilee of "Carmen"—I.

WITH this article I celebrate the fiftieth anniversary of the first production of Bizet's *Carmen*, which took place at the Opéra-Comique, Paris, on March 3rd, 1875. It was an historic event, but not more remarkably so for British music-lovers than the Italian representation which introduced *Carmen* to this country at Her Majesty's Theatre on June 22nd, 1878, which I had the privilege of witnessing in the company of my teacher, Manuel Garcia. Between the two "receptions" of the opera, however, there was a great difference. Paris treated it coldly and even hissed it (thereby breaking Bizet's heart); London welcomed it with open arms. There were reasons—bad ones—for the former attitude, and I will explain them directly. Meanwhile, a word about the singers.

The original Carmen, Mme. Galli-Marié, was a charming artist. I heard her in the part when she came over and sang it at Her Majesty's eleven years later (1886) during a season of French opera directed by the late Mr. M. L. Mayer. Her voice was still fairly fresh, and I described her impersonation at the time as "a happy medium between the vulgar and the lady-like Carmens to whom we have been treated in turn. Her gestures are bold yet never coarse, her 'devilry' is neither too capricious nor too diabolical; as strong in her hate as she is in her love, this Carmen glories in her sense of power . . . She takes the *Habanera* much slower than anyone else, and when she dances for *Don José* she only sings an occasional bar or two of the tune . . . In the way of jewellery she contents herself with a pair of large gold ear-rings (such as gipsies wear), a simple necklace of oriental beads, and a brooch made of a large Burmese crystal." On this highly picturesque assumption every Carmen that we know has in effect been more or less based. No other member of the original cast appeared here with Mme. Galli-Marié; but at various times the chief ones—Lhérie (*Don José*), Mlle. Chapuy (*Micaela*), Bouhy (*Escamillo*), and Dufrique (*Zuniga*)—had been heard in London.

Our first Carmen—she of the Italian performance in 1878—remains, however, the most famous of them all. This was Minnie Hauk, a gifted American soprano who still survives and is residing somewhere in Switzerland, though some years ago she became totally blind and has since, I fear, fallen

upon evil times. A native of New York, but of Austrian parentage, she was an artist of remarkable versatility and intelligence, and used her bright, resonant voice with admirable skill. She was a clever, subtle actress; her Carmen was a vivid, striking personality, more sensuous, more persuasive, in a word, more Spanish and panther-like than Galli-Marié's, whose creation, like Trebelli's and Calvé's, was more French than the type that Mérimée drew. The nearest approach to Minnie Hauk's unforgettable Carmen was, in my opinion, that of her still-living and talented countrywoman, Zélie de Lussan, who therein certainly succeeded her in the estimation of English opera-goers. Both exercised the same fascinating charm, the same freedom from exaggeration; and both invented much new "business" that has since become traditional. What a pity that both retired from the scene before the day of the gramophone! Dozens of other Carmens have I seen and heard since those whose names I have mentioned—the superb Pauline Lucca, the graceful Marie Rôze, the attractive Lillian Nordica, the passionate Rosa Olitzka, the picturesque Giulia Ravogli—but outstanding vividly in my memory remain that unsurpassable perfect Carmen, Minnie Hauk, and her bewitching successor, Zélie de Lussan.

Practically all that we knew of Bizet before his opera was produced here was the lovely *Arlésienne* music (the No. 1 suite) and the *Habanera*, which Mme. Trebelli used to sing delightfully as a concert number. Once we had heard *Carmen* we really found it difficult to keep our tempers when we thought of the lovable genius who had given this work to the world, lying in his tomb at Bougival, near Paris, buried there at the age of 37, exactly three months after the night when the Parisians hissed his masterpiece at the Opéra-Comique. Even then time had taken its revenge; but too late, alas, to remedy a mistake that was unutterably stupid and inconsiderate, rather than vindictive or intentionally malicious. Swiftly as it came, the triumph of *Carmen* in France, in England, everywhere else, was powerless to re-animate the pen that had the originality and the courage to construct such a score.

But there is a fact to be noted that is too often forgotten or ignored in connection with the "five-minutes' failure" of *Carmen* in the city of its birth; and it is worth recalling now, after fifty

years of success, as an example (like the Wagner example) of how careful critics should be in exercising their judgment upon arts that are in a state of transition. For it was not the daring of the musician alone that excited the anger of the Parisian purists. Besides objecting to Bizet's strange harmonies (that sound so simple and innocent to-day compared with those of Stravinsky and the Futurist "Six"), they were extremely annoyed, upset, even disgusted, with the operatic setting of Prosper Mérimée's story of *Carmen*, as laid out by those famous and experienced librettists, MM. Henri Meilhac and Ludovic Halévy. It simply demoralised them. They were utterly incapable of understanding how such wicked people as Carmen and Don José could possibly be allowed, much less tolerated, on the operatic stage. The Dame aux Camélias and the Garden Scene in *Faust* were bad enough, but this was positively shocking. (Such sinners as Santuzza, Lola, and Turiddu, as Nedda and Silvio, Tosca and Scarpia, or even Siegmund and Sieglinde and Tristan and Isolde, had not yet arrived within their purview.) Moreover, they openly denounced what they considered new and unpardonable liberties taken with the traditional rules for writing verse and rhymes (*sic*) in French opera. So, regardless of cruelty and its consequences, they simply went for the whole thing hammer and tongs!

Autres temps, autres mœurs, say the French. Perfectly true; and, just to show how much ideas have changed since *Carmen* first withstood the attacks of the purists, I will quote for the first time in print a few oracular utterances made by one of the leading Parisian critics immediately after the *première* of poor Bizet's immortal opera. They will be few but funny, even as literally translated:—

"The opera contains some fine moments, but the strangeness of the subject has urged the composer into ugliness (*bizarrierie*) and incoherence."

The effect of the *Habañera* upon Don José is such that "from that moment, seized with mad passion for a vile creature, he will become during four acts—almost without remorse—successively a perjurer, a deserter, a brigand, a thief, a smuggler, and an assassin." Incredible!

"The scene at Lillas Pastia's tavern, as represented upon the stage of the Opéra-Comique, is in worse taste than any that I can remember to have seen enacted in the theatre. With the arrival of the bull-fighter, Escamillo, we behold Carmen providing herself with yet another lover (counting the officer Zuniga). Three of them in two acts!—rather numerous."

Micaela's efforts to snatch José away from the temptress "afford some relief, though they are too obviously based upon analogous scenes in the opera of *Robert le Diable*. Truly a singular story for the libretto of an opera." (Why, oh why?)

And as for the text and the rhymes, they are compared to "the worst that Scribe ever wrote for the operas of Auber," an insult to the memory of that great librettist which I would flatly contradict, even at this remote date, because I am familiar with them also. I have been guilty myself of an English adaptation of the book of *Carmen* (the score is published by Metzler and Co.), which has been sung at Covent Garden, and I can honestly say that the task of translating Meilhac and Halévy's delightful text was an unalloyed pleasure.

My final quotation from this angry criticism declares that Bizet was "too pre-occupied with seeking after picturesqueness and *couleur locale*"; that "he joined the apostles of the so-called 'music of the future' (Wagner indeed!), and so broke with what had hitherto been regarded as the traditions of good taste, the satisfaction of the ear, of harmony in the concrete and special sense of the word. . . . Therefore, to correct the bad impression that has been created, it will be necessary to remodel the libretto, to remove its vulgarities, and its realism, to make Carmen a capricious gipsy, not a *fille de joie*, and to change Don José from a vile and odious fellow into a victim of sorcery."

So much for prejudice and bigotry. Nothing of all this has been done, and yet *Carmen* remains, after the lapse of half a century, one of the most popular, if not *the* most popular work in the whole repertory of modern opera. Neither in France nor anywhere else in the world would its admirers have it different from what it is. We love every note of it, and we forgive whatever may be repulsive in the character of its protagonists because we feel that they are true to life and that they faithfully reflect the masterful creations of Mérimée. In saying this I do not ignore the recent verdict of the B.N.O.C. supporters in Manchester. They have placed Wagner, Verdi, and Mozart in front of Bizet; but I think I know the reason for that. They were asked to select the operas which they would soonest have performed by the B.N.O.C. during its forthcoming visit; and, naturally, they gave the preference to those which they think the B.N.O.C. performs best—for example, the *Meistersinger*, *Tristan*, *Siegfried*, and *Aida*; these being followed by the *Magic Flute* and *Carmen*, which are not by any means the best. If this company could discover another great Carmen like Calvé or Zélie de Lussan, who years ago set the standard for this part all over the United Kingdom and America there would be a different story to tell—even in Manchester.

Anyhow, here we are celebrating this month the jubilee of *Carmen's* existence, and surely THE GRAMOPHONE could not do so in a more fitting manner than by presenting its readers with a portrait of Mme. de Lussan in her famous character, together with a review of a representative collection

of the best obtainable records of the opera. This review I shall be unable to complete in the present issue, but I look forward to dealing with what is left over in the April number. Meanwhile, I am sorry that the law of progress has compelled the withdrawal of several records of *Carmen* numbers that were made too long ago for them to be acceptable now, those of Mme. de Lussan included. Perhaps the opportunities missed of worthily recording the great *Carmen* singers of the past will ere long be compensated for by one of those complete reproductions which are the pride of a newer generation. At present, of course, it is the connecting links that are chiefly conspicuous by their absence.

ACT. I.—*Prelude and Chorus.*

The solitary example of the orchestral *Prelude* is Col. D.5582, with which is combined on the reverse side the *Chorus of Cigarette Girls*. Both are rendered by the executive forces of La Scala, Milan, and therefore entirely adequate. The *Prelude* is especially clear and well-defined; the chorus, which begins with the preceding appeal for the men, is a trifle blurred in course of the modulations that constitute its main difficulty. Rarely, somehow, do Italian choristers, even now, manage to sing these in perfect tune, though it was worse by far in the old days, when they used to land themselves at this point a good semitone off the pitch.

The Habanera.

The place of honour in the rendering of this celebrated air belongs of right to Mme. Calvé (Pathé 5559), and, old as the record is, it is still passable enough to afford an idea of her treatment of it. Vocally we have here the essence of neatness, both in phrasing and diction, with no attempt at passion, but rather a gipsy-girl amusing her friends with a song of the people which they love to hear her warble. It was thought at one time that this *Habanera* was a genuine national tune, but it is nothing of the kind. Bizet merely provided his heroine with a clever imitation of the real thing; and it suits Carmen to perfection. Mme. Calvé allows it to tell its own tale. Her singing imparts all the necessary charm and is a spell in itself without the aid of further colouring or exaggeration.

It is extraordinary what a variety of readings the *Habanera* can inspire. No two of them are exactly alike; and in saying that I fancy I indicate the only important distinction between their respective merits. If it comes to choosing between them I will do so later on. A useful interpretation, because a faithful and complete one, is that given in Italian with the chorus of La Scala by Fanny Anituta (Col. D.5583), who has a powerful mezzo-soprano and has done the whole opera for the

Columbia so far as the part of Carmen is yet recorded. She is evidently quite at home in it, gives you lots of chest-tone, and is very liberal with *portamento*. A capital record for a large auditorium.

In the matter of "atmosphere" the next three (all in French) are hard to beat. Each in turn cunningly contrives to convey the feeling, not only of the music, but of the dangerous gipsy-girl who, from the moment she set eyes upon José, has evidently been bent upon the conquest of that unlucky dragoon. Marguerite d'Alvarez (Voc. A.0200) may slur more than we like, but her fine voice is instinct with passion, and we feel it actually vibrating through the tone that she invests with so much life and colour. When she sings "l'amour" she utters the word as though nothing else existed for her; and that is Carmen, no less than the little splashes of semi-vulgarity which she throws into her phrasing now and then. The castanets are a trifle over-loud, but I daresay they are intended to represent the chorus as well.

On a lower vocal plane stands the effort of Geraldine Farrar (H.M.V., DA.510), whose Carmen was yet non-existent when I heard her in New York. She is a wonderfully clever artist in parts that suit her, and I should imagine she would act the *Habanera* for all it is worth. As to her singing of it, she uses in this record what the French call a *voix criarde*, with a decidedly unpleasant nasal tinge that calls aloud for the use of a soft needle; and she "blasts" quite unnecessarily on an E natural, a circumstance which age alone (in the record itself, I mean) can possibly excuse.

The third of the "atmospheric" renderings is that of Maria Gay (Col. A.5279), another Carmen of universal renown—one whom I have seen in the part and also admired in it. A born Spaniard, imprisoned in her girlhood for singing a revolutionary song in the streets of Barcelona; who, when she was only 23, sang the rôle of Carmen (without having had a lesson in singing and at only five days' notice) at no less a theatre than the Brussels Monnaie, yet achieved a sensational success—for an artist with such a history as Maria Gay's one always feels what might be termed a favourable predisposition. (No doubt this was what the tenor Zenatello experienced when he married her just before the war; but mine, which was more purely artistic, dates from six years earlier, when she sang at the Manhattan Opera House, New York.) It is quite remarkable how she concentrates the Carmenesque qualities in the singing of this record. It is brimming over with energy and vigour and rhythmical swing; there are some exciting flashes of sparkling Spanish gaiety; and yet as a whole the piece is really well sung, nothing is overdone. It shows us, if nothing else, that Maria Gay has a splendid voice and knows how to use it.

Tatiana Makushina (V.F. 590) is wrong in adopting for this music a jerky, staccato method. Nothing could be less suited to the character or the piece.

Duet—Micaela and Don José.

Under different titles I have three records of this graceful duet, which, by the way, a French critic once objected to because, he said, he had never heard of a mother sending a kiss to her son by his *fiancée*. How could the latter be so indelicate as to proffer such a "message"? Ah, well, that critic ought to have lived in the twentieth century! In Italian, *Mi parla di lei*, Inez Ferraris and Luigi Bolis (Col. D.5583; reverse already noticed) give a very smooth and competent rendering—nice voices well in tune, style careful if without distinction. In English, *We had quitted the church* by Rosina Buckman and Maurice d'Oisly (Col. L.1062), suffers from a bigger cut than was really necessary, but has more life and go about it. The two voices blend well and are of sympathetic quality—a remark which also applies to the third example, *My mother I behold*, sung by Elsa Stralia and Frank Mullings (Col. 7332). Here the soprano records particularly well and the tone of both voices is very musical and resonant. Moreover, the orchestral accompaniment sounds just right.

The Seguidilla.

Here is another vivid specimen of the captivating dance rhythms that Bizet put into the mouth of Carmen. She may have gipsy blood in her, but her dance tunes are Spanish enough, and she evidently loves them as she loves fine clothes and cigarettes and the perfume of her crimson flower. But she cannot dance the *Seguidilla* tied more or less to a chair; she can only sing it, and thereby worry the hapless José with every kind of suggestive touch—voice, look, gesture, accent—that she is capable of imparting to it. Two past-mistresses of the art have succeeded very well in doing this; a third not so well; while an Italian, Fanny Anitua (Col. 5584), gives us only the shell, the musical framework of her ditty, minus the life and soul. A good voice and plenty of energy are not enough, even in a record. You feel the need of colour and contrast and an all-pervasive languorous charm. This last is abundant and convincing in the effort of Geraldine Farrar (H.M.V. DB.244), who gets true devilry into her "atmosphere," employs any amount of *rubato* and *rallentando*, and makes you hear every syllable of her French text. I think she transposed the whole piece a semitone higher (G major instead of F sharp)—anyhow it sounds better for her voice in the higher key, the *Carmen* music being a little low for her.

In this respect the piece is better suited to Marguerite d'Alvarez, whose French accent is also preferable (Voc. B.3102), but who would have

made more effect had she hurried her *tempo* less. She is rather difficult to accompany, and gets a slightly flat F on "Voici la fin de la semaine"; but her high B at the end is splendid for a contralto and altogether her record is to be praised. (By the way, I liked it best on the Sonora Model.) To conclude the group, and with it the first act of the opera, there remains an excellent rendering by the talented American singer, Olive Fremstad (in French, Col. A.5282, *Près des Ramparts*), whom I recollect as being a superb Carmen. The contrasts are less violent, but an abundance of colour and beauty in the timbre of the voice amply satisfies the ear until the last two notes—a jump of an octave, you remember—which are squeaked in the drollest manner.

P.S.—I have just received news of the death of Mme. Alwina Valleria, who was the incomparable Micaela in the first London performance of *Carmen*. An American by birth, she was an admirable singer and a great favourite both in Italian and English opera.

HERMAN KLEIN.



Among Friends

We may be excused for reporting more particularly about the doings of those in whom we take an especial interest. The Spencer Dyke Quartet gave a recital at the Wigmore Hall on February 9th, playing the third Rasumovsky Quartet, the Schönberg Sextet (which they have recorded for the N.G.S.), and the Mozart in D. It was such a splendid exhibition of chamber music-playing that coming as it did only two hours after the first of the Lerner Quartet series in the same hall, it confirmed in a remarkable way our pride in having secured the help of one of the finest string quartets in the world for the benefit of members of the N.G.S. It is interesting, by the way, to read in an American paper that the London String Quartet is having a triumphant tour over there: "these English players surpass all others in their chosen field," says one critic. Evidently, when we remember the Flonzaley Quartet, we have much to be proud of.

"Our" Russian baritone, M. Nicolas Nadejin, has already thrilled audiences at Liverpool and Cardiff, where he has appeared with Mme. Lydia Kyasht's Company, and we now hear of a 20-week tour with the same company in the spring. We beg our readers not to miss an opportunity of hearing him.

Lastly, there are rumours that Miss Helen Henschel has made some records! This is good news for all who have heard her sing.

CHAMBER MUSIC ON THE GRAMOPHONE. II—Trios

By THE EDITOR

THE piano trio has been so much used by the recording companies for popular melodies like Widor's *Serenade* and Ganne's *Extase*, that it is surprising to find none of them has yet given us an absolutely complete trio*. The Vocalion Company has paid the most attention to this combination, and they have given us two of Mozart's, which I fancy are more or less complete, together with the Schubert *Trio in B flat* and the Mendelssohn *Trio in D*, each squeezed on to two double-sided records. It is surprising to find H.M.V. so backward in this respect, because we have had from H.M.V. some particularly fine examples of piano quartets. It is a pleasure to be able to congratulate the Columbia Company this month on achieving in the excerpt from Brahms' *Trio in E flat*, in my opinion, is a very notable advance both in their recording of the piano and in the balance between the three instruments. I hope some of our chamber music enthusiasts will confirm this. Hitherto the Columbia recording of the piano has been the least successful of any, and the improvement this month is really startling.

ARENSKY.—*Trio in D minor, Op. 32, Scherzo*: (a) Cherniavsky Trio, Col. 3343, 10in; (b) Catterall, Squire and Murdoch, Col. L.1567, 12in. Thoroughly enjoyable and simple music. I do not possess the first record, but in the second, pretty as the piano sounds, it is overweighted by the violin.

BEETHOVEN.—*Pianoforte Trio in G, Op. 1, No. 2, Scherzo*: Cherniavsky Trio Col. L.1225. *Finale*, Catterall, Squire, and Murdoch, Col. L.1164. I have an old record of L.1164, in which the first part was played by Sammons. Finales lose more than any other snippets from being snippets.

2. *Pianoforte Trio in C minor, Op. 1, No. 3.—Andante Cantabile* (with variations): (a) Catterall, Squire and Murdoch, Col. L.1225; (b) Hekking Trio, Parlo. E.10040; *Minuetto*, Catterall, Squire and Murdoch, Col. L.1521. (a) has a Spanish dance on the other side. It seems a pity not to put the *Minuetto* from the same trio on the back instead. In this *Minuetto* the violin again seems to me too prominent. The Parlo. record on two sides has rather a bad scratch.

3. *Pianoforte Trio in C minor, Op. 2, No. 4, Adagio*

* NOTE.—I wrote this before the publication of the lovely clarinet trio of Brahms (Op. 114) by the Columbia Company. This is splendidly played and recorded. The great improvement in piano tone is well maintained and confirms my first impression.

and *Allegro*: Lionel Crosse Piano Trio, World 401. I have not heard this record.

4. *Pianoforte Trio in B flat, Op. 2, No. 8, Allegretto* (only movement): Catterall, Squire and Murdoch, Col. L.1133. This is a splendid tune and as simple as A.B.C.

BRAHMS.—*Trio in E flat, Op. 40, Scherzo and Trio and Finale*: Catterall, Squire and Murdoch, Col. L.1602. This is the best recording I have heard of any trio. The 'cello part was originally written for the horn, but Brahms himself authorised the substitution. You could not have more exhilarating melodies than these.

DVORAK.—*Bagatellen, Op. 47* (arr. Tertis): 1. *Allegretto* and (i) *Poco Allegro*, (ii) *Minuetto*, (iii) *Allegretto Scherzando*: Sammons, Tertis, and Hobday, Voc. D.02083 and D.02111. These were originally written for the harmonium (or piano), two violins, and violoncello. I can't say I am very fond of them myself as arranged by Tertis for the violin, viola, and piano, but I am sure they must sound better this way than with the harmonium.

2. *Dumky Trio, Allegro, Lento maestoso, Vivace*: Catterall, Squire and Murdoch, Col. L.1588. Attractive and melodious.

GADE.—*Trio in F, Op. 42, Scherzo*: Catterall, Squire and Murdoch, Col. L.1133. A thoroughly good tune.

HAYDN.—*Trio No. 1 in G, Gipsy Rondo (Rondo all'Ongarese)*: Catterall, Squire and Murdoch, Col. L.1324. A capital tune and on the other side of the record is one of the fruitiest tunes on the gramophone, *Aubade d'Avril*.

MENDELSSOHN.—*Pianoforte Trio in D minor, Op. 49, No. 1, Molto allegro agitato, Andante con moto tranquillo, Scherzo, Allegro assai appassionata*: Sammons, Warwick Evans, Ethel Hobday, Voc. D.02054. Second and Third Movements: Catterall, Squire and Murdoch, Col. L.1486. Very melodious throughout and in spite of the scratch a fine piece of recording, and to my taste more enjoyable than the Columbia combination.

2. *Pianoforte Trio in C minor, Op. 66, Andante espressivo and Scherzo*: Catterall, Squire and Murdoch, Col. L.1343. Not quite such good tunes as in the earlier trio, but melodious enough for anybody.

MOZART.—1. *Pianoforte, Op. 16, No. 7* (arr. Tertis for viola instead of 'cello), First and Second Movements: Sammons, Tertis, Hobday, Voc. D.02150.

2. *Pianoforte Trio in E flat* (K.498) (for clarinet, viola and piano), *Andante*, *Menuetto*, *Rondo*: Sammons, Tertis and St. Leger, Voc. D.92150 (clarinet part played on violin).

3. *Pianoforte Trio in E* (K.542) (for violin, 'cello and piano), *Allegro*, *Andante grazioso*, *Allegro*: Sammons, Tertis, and Hobday (arranged by Tertis for viola instead of 'cello, Voc. D.02064. These arrangements by Tertis have given us some of the most exquisite music we possess on the gramophone. Beautifully recorded, though of course there is always the bad scratch. However, in Op. 16, the last to be published, the scratch is much diminished.

SAINT-SAENS.—*Trio in F*, Op. 18, *Andante*: Catterall, Squire and Murdoch, Col. L.1169. Pleasant enough, but not very interesting.

SCHUBERT.—*Pianoforte Trio in B flat*, Op. 99, *Allegro moderato*, *Andante*, *un poco mosso*, *Scherzo (allegro)*, *Rondo (allegro vivace)*: *Scherzo and Trio*: Catterall, Squire and Murdoch, Col. L.1567. Arranged by Tertis for viola instead of 'cello: Sammons, Tertis, and Ethel Hobday, Voc. 02050, 92060). I think if I were invited to suggest the best records to convert a hardened hater of "ops," I should choose this trio of Schubert's, which even in this abbreviated version contains eight distinct glorious tunes, any one of which would make the fortune of a musical comedy.

SCHUMANN.—*Pianoforte Trio in A minor*, Op. 88 (*Phantasiestücke*), *Duet* and *Finale*: Catterall, Squire and Murdoch, Col. L.1503. A charming and melodious record. There is a melody of Schumann's

—*Liebesgarten* (Love's garden)—which finds its way into every catalogue. My favourite of this is the old H.M.V. record by the Renard Trio with *Familiengemälde* (*Family Pictures*) on the other side. Both rich and sentimental tunes.

TCHAIKOVSKY.—*Trio in A minor*, Op. 50 ("A la memoire d'un grand artiste"), *Theme with Variations*: (a) Catterall, Squire and Murdoch, Col. L.1164; (b) Hambourg, Hayward, and Warwick Evans, H.M.V. D.61. I prefer the H.M.V. version which devotes both sides to this movement and gives us most of the Variations. Apropos of this trio I quote from Grove: "For a long time Tchaikovsky resisted the entreaties of Nadejda von Meck to compose a pianoforte trio, assuring her that it was torture to him to have to listen to the combination of the piano with violin and violoncello. But the day came when—as with the string quartet—he relinquished this prejudice and wrote his Pianoforte Trio (Op. 50) 'in memory of a great artist,' Nicolas Rubinstein. In the second movement of this work appear the twelve variations which embody Tchaikovsky's memories of Rubinstein and his musical characteristics at various periods of his life. In spite of its great length, the trio never wearies us in the hands of artists who know how to bring out its depth of feeling and endless variety of effects. Tchaikovsky is always profoundly touching in his elegiac vein, and this trio is worthy to rank among the loveliest of musical laments."

COMPTON MACKENZIE.



The H.M.V. Catalogue for 1925

IT would be idle to praise the H.M.V. catalogue. It is so much the best record-catalogue in this country that it towers above the others like a lighthouse at a harbour mouth above the twinkling lights of small craft. Any form of cataloguing or indexing is so intricate that no one who has had no experience of it should dare to criticise; and we do not suppose that any of our readers are so ignorant as to regard the H.M.V. catalogue as anything but a monument of patient and discreet labour.

This year innovations, all to the good, have been made. The type is larger and, though there are more records indexed, eighty pages of matter have been saved by the simple process of reducing the detail of cross-references. The entry of a record in one fundamental place in the white pages is complete—both sides of the record are given; but where the record is referred to elsewhere the second

side is not given. This and other methods of condensation will probably inveigle some users into ill-advised language; and even in a cursory glance through the pages many entries strike the eye as being either inadequate or, more often, over-explicit. The compiler has set his face against the use of inverted commas to indicate repetitions, which is good scholarship but rather extravagant; and, to take a simple instance, one feels that the treatment of chamber music on pp. 57, 58 and pp. 274, 275 (not to mention other pages) might have been more lucid. But these are thorny points on which doubtless far more thought has been expended than the critic has given to them; and in thanking the Gramophone Company for making a present to its clients of what is a shapely, invaluable and costly volume, we recognise that criticism, if it go beyond humble suggestion, is churlish.

GRAMOPHONE CELEBRITIES

VIII.—Gervase Elwes

By TERENCE E. GOODBODY

TO most of us the English musical world suddenly ceased to exist when we received the tragic news of Mr. Elwes' death, in January, 1921; and certainly after more than four years the gap is still just as vacant as it was then.

Gervase Elwes was born at Billing in 1866, and when he was eleven years old he entered the Oratory School at Birmingham. He had an excellent treble voice, and was a valuable asset to the Oratory choir. He played the violin in the school quartet, and Cardinal Newman, also a violinist, used to attend the practices with much enjoyment. He passed on from there to Woburn School, and thence to Christ Church, Oxford, and after a brief stay on the Continent he was appointed honorary attaché to the British Embassy at Vienna in 1891.

From this date his voice began to develop, and he studied under various masters. The voice at this time had a high baritone quality and only developed into a tenor after serious work and training. Some years later he decided to give up singing as an amateur and to study for the profession. With this end in view he went to Paris and placed himself in the hands of Bouhy. It was during this stay that an incident occurred that had a direct bearing on the future excellence of his diction. Mr. Harry Higgins, the manager of Covent Garden, was in the habit of visiting Paris for the purpose of selecting artists for forthcoming productions of the Syndicate. He heard Elwes sing "If with all your hearts" from "Elijah," and after a few complimentary remarks said that if he had not known the aria he could not have guessed in what language it was being sung. Elwes took the saying very much to heart, and for a long time practised reading aloud with a pencil between his teeth.

His first professional engagement was in 1903 at the Westmoreland Festival, and in 1904 his position as a public singer was fully assured after

his singing of "Gerontius" at the Kruse festival in London.

I am not sufficiently expert to judge his voice from the purely critical standpoint. Compared with Caruso I suppose the voice could not be considered a great one, but anything it lacked in quality was more than made up for by the man's extraordinary interpretative gifts. Certainly as interpreter he put Caruso entirely in the background. He absolutely lived in every song he

sang, and in the music of Bach, and in Elgar's "Gerontius," his strong religious beliefs helped him to give ideal interpretations. As an ordinary lieder singer we shall never have a better, and he particularly specialised in the music of Roger Quilter; in fact, most of Quilter's songs are either dedicated to, or written with the special view of, Elwes as interpreter.

The *Musical Times*, writing at the time of his death, sums up his character in the following:—"He brought into the musical profession qualities that are notoriously rare among its members—modesty, generous recognition of the talents of others, and unfailing courtesy. These things belong to the man

rather than to the musician, and although Gervase Elwes will long be remembered as a singer, all those who had the privilege of even a slight acquaintance with him will treasure far more the fragrant memory of a personality of rare distinction and charm."

His records were made at two distinct periods; those for H.M.V. about 1908, and for Columbia from the autumn of 1915 until his death. One therefore expects to find some considerable difference in the recordings of the two periods. Eight years is a long time where gramophones are concerned, and certainly the Columbia records are vocally far in advance of H.M.V. However in all the records one is impressed by the extraordinarily finished style of singing; I know of no other records in which the personality of a singer comes



through so well as in these. I always imagine that Elwes' recordings are far more popular than most people suppose. When they were first issued I think the musical attainments of the then gramophone public were very limited, and I expect they were considered too high brow, but now that the gramophone is recognised by all musicians, the records have become very popular. I know several people who would sell their whole collections rather than part with the dozen or so records of Gervase Elwes.

In the choosing of the grades I have had the very generous help of Lady Winifride Elwes, the late singer's widow. We have only put in Grade I. records of really exceptional qualities, and if there has been the slightest doubt the record has gone into Grade II.

GRADE I.

On Wenlock Edge. Suite. (Vaughan Williams.)

Lift up your Heads. (Bach.)

(a) *O Mistress Mine.* (b) *Fair House of Joy.*

In Summertime on Bredon.

(a) *Now Sleeps the Crimson Petal.* (b) *Love's Philosophy.*

So we'll go no more a Roving.

Ich Liebe Dich.

Sigh no more, Ladies.

GRADE II.

Fill a Glass with Golden Wine.

Love went a-riding.

The Roadside Fire.

Morning Hymn.

Cuckoo Song.

Where'er you Walk.

(a) *So Sweet Love Seemed.* (b) *Jenny Kissed Me.*

A Pastoral.

Absent yet Present.

(a) *To Daisies.* (b) *Song of the Blackbird.*

Phyllis has such Charming Graces.

The Lake Isle of Innisfree.

A Sea Dirge.

Listen to the Voice of Love.

Brittany.

By Wenlock Town.

Gifts.

GRADE III.

Songs my Mother Taught me.

A Carol of Bells.

Battle Hymn.

GRADE IV.

Blow, Blow thou Winter Wind.

Sonnet XVIII.

Mr. Elwes considered that the *Wenlock Edge Suite* was his best contribution to the gramophone, so I have put it at the top of the list. I wouldn't advise readers to purchase the records without having been grounded in some of the other records

first. Vaughan Williams employs a mixture of folk song and the Ravel school in most of his music, and it is sometimes rather difficult to get hold of. A cheap edition of the words will help readers to understand the general sense more fully; *On Wenlock Edge* is a selection of poems from Housman's "A Shropshire Lad." I do not wish to insinuate that the diction is bad, on the contrary, it is excellent, but there is quite a number of unfamiliar names of places. The song, *Is my team ploughing?* is, I suppose, the most exquisitely sung record ever issued. By the way, on the new Columbia wax all the accompaniments are improved a hundred per cent. I have heard it said that the string quartet in the above suite is poor. On the new wax I found it first rate.

In my opinion Elwes' art is shown to perfection in the Bach aria. All Bach's music is extremely hard to sing; *Lift up your Heads* requires an extraordinarily good sense of rhythm and real musicianship. For the rest of the records in Grades I. and II. readers must suit their own tastes; my only advice is—have them all. I have put the two war songs in Grade III., not from the point of view of recording, but from their musical value. I remember in the fever of wartime being much impressed by *A Carol of Bells*, but after six years of comparative peace its charms have worn off. It should be heard, however, if only to show Elwes' genius in bringing out the best from a song that is in all respects poor. Grade VI. contains one of my favourites, *The Sonnet*. Both songs in this grade are badly recorded. In conclusion, may I say that the H.M.V. accompaniments are, taken as a whole, better than Columbia, *Wenlock Edge*, of course, excluded.

Previous Articles on GRAMOPHONE CELEBRITIES have been:—

- I. Galli-Curci, Vol. I., 2.
- II. Stracciari, Vol. I., 7.
- III. Melba, Vol. I., 10.
- IV. Caruso, Vol. II., 2 and 4.
- V. Chaliapin, Vol. II., 3.
- VI. McCormack, Vol. II., 5.
- VII. Sir Henry Wood, Vol. II., 9.

Previous ART SUPPLEMENTS:—

- I. Galli-Curci, Vol. II., 2.
- II. Chaliapin, Vol. III., 3.
- III. Caruso, Vol. II., 4.
- IV. McCormack, Vol. II., 5.
- V. Heckmann-Bettendorf, Vol. II., 6.
- VI. Jeritz, Vol. II., 7.
- VII. Sir Henry Wood, Vol. II., 8.

SHAKESPEARE'S SONGS

By N. O. M. CAMERON

STRICTLY speaking, one ought to expand this heading to "The Songs in Shakespeare's Plays" or something of that kind, as it is well known that the words of probably many and certainly some were not written by him, but that the song was inserted bodily where it was required in the text. However, there is (happily) no need to indulge here in textual criticism or Shakespearean scholarship. But the songs in the plays are well worthy of attention from lovers of music, as masters in all periods have set them. I should like to suggest to the recording companies that it would be worth their while to have a heading "Shakespeare" in their catalogues. Apart from their value in themselves, Shakespearean records would probably be very useful to Shakespeare-reading societies. Incidental music is easily found by looking up the play in question, but songs are not entered in this way. Whether they should be entered under the name of the play or under "Shakespeare" is a minor point that need not be discussed here. The late Christopher Wilson in "Shakespeare and Music" (*The Stage*, 1922), deals fully with incidental music and operatic versions, but takes little notice of the songs, or makes only casual references to them. This omission, however, is probably accounted for by the fact that he died before he was able to finish his work. Readers of THE GRAMOPHONE will very likely be interested to have a list of all the recorded settings that I have succeeded in tracing. At the same time I venture to add a list of *desiderata*.

A drawback to a classic setting by some such composer as Arne or Schubert is that one never hears any other, and audiences in the theatre probably complain if they are not given the familiar version. But the owner of a gramophone can, if the manufacturers are sufficiently obliging, have two or three versions and make interesting comparisons of period, style, and so on. I think anyone would prefer to have a rendering suited to the character and to the actual situation in the play. I cannot imagine Ariel with Robert Radford's voice! However, in many cases a singer who has no other part in the play, usually a boy, I believe, on the Elizabethan stage, is brought in specially for the occasion, and so no great harm is done by, say, *Hark, hark, the lark* being set for a soprano. Unfortunately a difficulty arises in this instance; if a party is reading *Cymbeline*, it would be incongruous to have this lyric sung in German, but THE GRAMOPHONE's critic evidently considers Frieda Hempel's rendering and accompaniment the best. Luckily there are other good records of this beautiful song.

NOTES.

As You Like It leads the way both alphabetically and numerically, and similarly *Blow, blow thou winter wind* among individual songs. Two of the three settings recorded, Sargeant's and Ketelbey's, omit the refrain, and so does Arne's, in spite of which I have included it among the *Desiderata*. I heard it through a medium which I understand is not mentioned in these pages, and at the time the singer, Mr. John Coates, remarked that the omission spoilt the philosophy of the song, with which I quite agree. Quilter sets refrain and all most successfully. George Baker's record very conveniently has *O Mistress mine* and *Come away, Death* (both by Quilter) as well, but I bought Elwes' separate records of the first two in preference, and let *Come away, Death* go, as I was not very keen to have it. Barrington Hooper sings *Blow, blow* and *O Mistress mine* well on the same record. All three men should be heard before making the final choice. *It was a Lover and his Lass* is directed to be sung by two pages. No recording satisfies this condition exactly; a soprano and tenor can hardly be considered equivalent to two boys ("young gentlemen" Touchstone calls them). Col. 2329 I have not heard, but the other three are all good, with Morley's setting as first choice. I only bought the Zono. record of Walthew's setting to add to the collection, but liked it for its own sake when I got it home and played it with a fibre needle. Christopher Wilson has a great liking for Edward German's music and considers his setting one of the best of this lyric, but I do not care for it and have not included it among the *Desiderata*; it begins by saying there was a lover, and it is only after a pause that one learns there was a lass on the scene as well. On the other hand, Wilson is so down on Sir Henry Bishop that one particularly wants to hear some of his work.

Cymbeline. Evan Williams's voice is excellent, but he sings *Hark, hark, the lark* very slowly, with "bin" for "is" in the eighth line, and the piano does not come out very well. But it was the piano that particularly pleased THE GRAMOPHONE's reviewer in Frieda Hempel's record; the only drawback to this record is that it is sung in German. Alma Gluck's is very good, too, though marred by the gramophone's inability to reproduce sibilants; however this is no fault of hers. Maria Ivogün's I have not heard.

King Henry VIII. I like Dora Labbette's singing of *Orpheus with his lute*, and the Editor (August, 1923, p. 50) speaks highly of Doris Vane's, but when I got

the former I did not know of the latter, and I have not felt inclined since to struggle down Bond Street to make comparison.

Love's Labour's Lost. Here we have Dora Labbette again, singing a beautiful song but only half of it—Spring's half. Winter should reply with two more verses.

Measure for Measure. According to The New Shakspeare Society's "List," this song has been set by more composers than any other. Unfortunately I have not heard any of the settings, either through the gramophone or otherwise, except T. C. Sterndale-Bennett's, which is rather dull. I have assumed that Imp. 1255 is of this song.

Much Ado about Nothing. Stevens made *Sigh no more, ladies* into a glee for five voices, although in the play it has to be sung by one definite character—a man. Here we have it as a baritone solo; it must have suffered in this double metamorphosis, and the repeats probably have more purpose in the glee. I kept the record, however. Aikin's setting is very pleasing, and as one would expect, Elwes sings it well, but it is an old record.

Tempest. Considered simply by itself as a song, I have nothing against Martin Shaw's *Full fathom five*, but in relation to the play it is quite inadmissible. But Dora Labbette singing *Where the bee sucks* comes out as a delicate little voice that is just right.

Twelfth Night. The Clown, by request, sings a love-song. Therefore, as one cannot imagine a duet by two lovers serenading the same lady—at least not in harmony, Tarpey's setting is disqualified. For the other records of the songs in this play, see the note on *As You Like It*.

Two Gentlemen of Verona. There is no really satisfactory record of *Who is Sylvia?* Scarcely one of Emma Eames' words can be distinguished, even with the book before one, and one line sounds like "filthy, kind and fair is she." Eisdell's is an old recording, and if criticism of Charles Hackett is wanted, his record was reviewed in May, 1924, in much gentler terms than those used by "Discus" in *The Musical Times*.

[*"A List of All the Songs and Passages in Shakspeare Which Have Been Set to Music,"* published by The New Shakspeare Society in 1884, is a very useful work of reference. Personally, I dislike settings of lines intended to be spoken, and have only concerned myself with songs in the strict sense.]

AS YOU LIKE IT.

- ii., 7. *Blow, blow, thou winter wind* (Sargeant). Robert Radford, bass, with orchestra. H.M.V. D.257.
- — — — — Zono. G.O. 32.
- — — — — Malcolm McEachern, bass, with orchestra. Voc. R.6030.
- — — — — (Quilter). George Baker, baritone, with piano. H.M.V. B.1731.
- — — — — Gervase Elwes, tenor, with piano. Col. L.1055.
- — — — — Barrington Hooper, tenor, with piano (Joseph Batten). V.F. 563.

- — — — — (Ketelbey). Norman Allin, bass, with orchestra. Col. L.1474.
- v. 3. *It was a lover and his lass* (Morley). John Coates, tenor, with piano (Ellen Tuckfield). Col. D.1411.
- — — — — (Quilter). Hubert Eisdell, tenor, with piano. Col. D.1480.
- — — — — (Walthew). Duet, Carrie Herwin, contralto, and George Baker, baritone. Col. 2329. [Now withdrawn.]
- — — — — Duet. Doris Cowan, soprano, and Herbert Payne, tenor, with piano. Zono. 1250.

CYMBELINE.

- ii., 3. *Hark, hark, the lark* (Schubert). Evan Williams, tenor, with piano. H.M.V. D.A.333.
- — — — — Alma Gluck, soprano, with orchestra. H.M.V. D.A. 238.
- — — — — Frieda Hempel, soprano, with piano. (In German.) H.M.V. D.A.382.
- — — — — Maria Ivogün, soprano, with orchestra. (In German.) Brunswick 15075.

KING HENRY VIII.

- iii., 1. *Orpheus with his lute* (Sullivan). Dora Labbette, soprano, with orchestra. Col. L.1442.
- — — — — Doris Vane, soprano, with orchestra. Voc. K.05075.*

LOVE'S LABOUR'S LOST.

- v., 2. *When daisies pied* (Arne). Dora Labbette, soprano, with piano. Col. L.1549.

MEASURE FOR MEASURE.†

- iv., 1. *Take, oh take, those lips away* (T. C. Sterndale-Bennett). John McCormack, tenor, with orchestra. H.M.V. D.A.308.
- — — — — (Tierney). Charles Bonheur, with orchestra. Imp. 1255.

MUCH ADO ABOUT NOTHING.

- ii., 3. *Sigh no more, ladies* (R. J. S. Stevens). Edgar Coyle, baritone, with string quartet. Col. 3425.
- — — — — (W. A. Aikin). Gervase Elwes, tenor, with piano. H.M.V. B.320.

TEMPEST.

- i., 2. *Full fathom five* (Martin Shaw). Robert Radford, bass, with piano. H.M.V. D.784.
- — — — — John Buckley, bass, with piano (Stanley Chapple). Voc. X.9502.
- v., 1. *Where the bee sucks* (Arne). Dora Labbette, soprano with piano. Col. D.1473.

TWELFTH NIGHT.

- ii., 3. *O mistress mine* (Quilter). George Baker, baritone, with piano. H.M.V. B.1731.
- — — — — Gervase Elwes, tenor, with piano. Col. L.1119.
- — — — — Barrington Hooper, tenor, with piano (Joseph Batten). V.F. 563.
- — — — — (Tarpey). Duet, Ernest Pike, tenor, and Peter Dawson, baritone, with orchestra. Zono. 916.
- ii., 4. *Come away death* (Quilter). George Baker, baritone, with piano. H.M.V. B.1731.

TWO GENTLEMEN OF VERONA.

- iv., 2. *Who is Sylvia?* (Schubert). Emma Eames, soprano, with piano. [Now withdrawn from the general catalogue but in Catalogue No. 2.] H.M.V. D.B.430.
- — — — — Hubert Eisdell, tenor, with piano (Hamilton Harty). Col. D.1419.
- — — — — Charles Hackett, tenor, with string quartet. Col. 7367.

* The reverse of this record is not *The Willow Song* from *Othello*, but a setting by Arthur Goring Thomas of words by Harold Boulton.

† In "The New-Poor Page," June, 1924, these words occur: "ACTUELLE. The peculiarly pungent characteristic of these records is heard to great advantage in the following fox-trots... *Take, Oh, Take those lips away*. Whether this is correct as it stands, or is a misplaced note on the song in *Measure for Measure*, I am afraid I do not know."

DESIDERATA.

ANTHONY AND CLEOPATRA.

- ii., 7. *Come, thou monarch of the vine* (Schubert).
 — (Sir H. Bishop).

AS YOU LIKE IT.

- ii., 5. *Under the greenwood tree* (Arne).
 ii., 7. *Blow, blow, thou winter wind* (Arne).
 — (Horn).
 v., 3. *It was a lover and his lass* (Sir H. Bishop).
 — (Parry).

CYMBELINE.

- iv., 2. *Fear no more the heat o' the sun* (Arne).

KING HENRY VIII.

- iii., 1. *Orpheus with his lute* (Arne).

LOVE'S LABOUR'S LOST.

- v., 2. *When icicles hang by the wall* (Arne).

MERCHANT OF VENICE.

- iii., 2. *Tell me where is fancy bred* (Arne).

MUCH ADO ABOUT NOTHING.

- ii., 3. *Sigh no more, ladies* (Arne).
 — (Sullivan).

OTHELLO.

- ii., 3. *And let me the cannikin clink*.
 iv., 3. *The Willow Song* (Traditional).
 — (Sullivan).

TEMPEST.

- i., 2. *Come unto these yellow sands* (Purcell).
 — (Sullivan).
 i., 2. *Full fathom five* (Johnson).
 — (Purcell).
 — (Sullivan).
 — (Parry).
 ii., 1. *While you here do snoring lie* (Arne).
 — (Sullivan).
 iv., 1. *Honour, riches, marriage-blessing* (Sullivan).
 v., 1. *Where the bee sucks* (Johnson).
 — (Purcell).
 — (Sullivan).

TWELFTH NIGHT.

- ii., 3. *O mistress mine* (Anon.). (Arranged by Byrd in Queen Elizabeth's Virginal Book).
 — (Sullivan).
 ii., 4. *Come away death* (Arne).
 v., 1. *When that I was and a little boy*.

TWO GENTLEMEN OF VERONA.

- iv., 2. *Who is Sylvia?* (Arne or Leveridge?).
 — (Sir H. Bishop).

N. O. M. CAMERON.



IL FOX

Dancing at Capri

By F SHARP

IN Capri there is only one danceable wooden floor as far as I know, and that is seldom available, owing to its owner's absence for ten months in the year. So we dance on the tiles, so to speak. Italian houses generally have tiled floors, and our studio is no exception, but the floor is so well laid that it is possible to dance almost as smoothly as on parquet, though it is, of course, heavier. A little French chalk, however, does wonders.

Outside the studio is a large terrace which is really the roof of the rest of the house. Here we sit under the moon, and dance too, but the terrace surface is incurably rough. However, it is not bad to dance under an open sky with great limestone cliffs towering above you and the Tyrrhenian sea lapping the rocks three hundred sheer feet below—in the solitary house set in the very arms of nature at its most impressive, and sometimes most terrifying. White and austere it faces bravely as the rocks the fierce onslaught of the elements. Wild south-west winds have screamed and crashed round its

casements, hailstones bigger than cherries have stamped against its panes—thunder, deafening as cannon, has rolled and echoed, roared and re-echoed round the vast cliffs.

All the more wonderful, therefore, is the undisturbed calm in which this house is wrapped for so many months of the year, and no one who has danced here in the midst of such fantastic beauty is ever likely to forget it, bathed in moonlight or crowned with dazzling stars.

The "surface noise" of the gramophone is drowned in the shrill of *grilli*, those mysterious insects whose ecstatic chant recalls the pre-war after-theatre hour, and fills the mountain side with a clamour of unsatisfied cab whistles. I call it a chant—but I believe it is done with the hind legs. At any rate it is effective, and if we could express ourselves as clearly in the dance we should do well enough!

Some wear sandals and bare feet, rather a dangerous proceeding unless you are very sure of

your partner—and some are vain or polite enough to carry evening shoes and change from the rope soles that you must wear along the mountain path that leads to the house. Rope shoes are not elegant, but they are less tiring on the tiled floor than the thin evening sole which is generally affected by owners of the fine ankles which Mr. Harry Melvill so justly admires. No one wants to wear stiff collars and “boiled” shirts in Capri—they are symbols of conventions we come to Capri to forget. Men are best and happiest in white, women in what they feel like wearing. It is never a “dance”—we just dance, and often till sunrise, because on moonlit nights the dawn is so imperceptible that before we know what is happening the sun is up and the moon is setting, very large and pink over a silent sea that seems to be a solid mass of emeralds, rubies and sapphires, with a fire-opal here and there. A school of dolphins will sometimes appear down below at dawn and make a contemptuous display of indolent grace which makes us feel rather painstaking and fussy.

The gramophone is the latest H.M.V. model with the Lumière diaphragm, a novelty in this part of the world. It is magnificent for dancing, and gives a rich realistic tone that fills everybody with astonishment. The *grilli* mentioned above mitigate the extra surface noise which is inevitable. The company is mostly Italian, but there is a leaven of English and Russian. The first favourite among the “fox” records that we have out here, is *Wembling at Wembley*, by Jack Hylton's band (H.M.V., B.1809). This has a very straight-forward rhythm, and bears out Mr. Melvill's statement that the Italians do not like the more complicated formula. I hope this excellent record will not be allowed to become a back number, as there will be more Wembling this year. Paul Whiteman's *I'm going South* (H.M.V., B.1797), everything we have of Vincent Lopez, namely *Crinoline Days* and *La Paloma* (Parl. E.5227), *Love* (Parl. E.5189), *Cover me up with the Sunshine of Virginia* on the same record, and perhaps best of all and latest *Adoring You* (Parl. A.40165) are all first favourites. A fast and exciting foxtrot is *Spain*, played by Vincent Rizzo's orchestra. It has *Shine* on the other side, a good Blues (Parl. E.5244). The Blues are popular here, and *Learn to do the Strut* (H.M.V. B.1813), *Ukelele Blues* (Voc. X.9483) (with charming *Forget-me-not* on the other side), and especially *Somebody's Wrong* (Brunswick 2500) are among the most successful.

There are three versions of *It ain't gonna rain no mo'!* and it's difficult to choose. The Havana one (Col. 3515) is perhaps the most amusing, but Vocalion (X.9460) is longer and is played by the Bar Harbour orchestra, which speaks for itself. Jack Hylton gives a storm scene (H.M.V. B.1878). Which reminds me, there is a splendid Winner

record of *After the Storm*, with *Are you lonely*, also first-rate, on the other side (Winner 4072).

One evening the illustrious owner of the only wooden floor brought her Decca down, and her Chinese servant to work it. He had control of the records, and as the evening advanced he weeded out what he liked, and we found ourselves dancing to nothing but *Ah Fim Loo* (Col. 3432), *Bagdad* (Col. 3517), *San* (Voc. X.9481), *Shanghai Lullaby* (H.M.V., B.1797), and *Oriental Love Dreams* (Col. 13517 and Voc. X.9467). None of them completely satisfying to him no doubt, but he resisted all efforts to change the programme. *Horsey keep your tail up* (Imp. 1309), *Some Day* (Actuelle 10678), *What'll I do?* (Voc. X.943) were handed to him with a pleading look, but he put them calmly aside, and *Ah Fim Loo* began again. The East had him, and in the end we left him to his dreams, silent and inscrutable, chiefly because we didn't dare disturb them.

It is strange how few really good waltzes there are, in spite of the revived popularity of this dance. *Wonderful One* has never been surpassed. *Riviera Rose* (A.C.O., G.15454) and *Goodnight Moonlight* (Voc. X.9482) are liked here, and Max Darewski's performance of his own *Roseland* (Zono. 2488) with *I'm Wonderful* “*Mlle Kiki*,” on the other side, is a lovely record. His playing is always as effortless as a stroll in the garden—and what rhythm! Much the best waltz I have heard for a long time is *Misette*, by Signor Strumillo, who directs the music at the Quisisana Hotel here. Though his music is well-known in Italy, it has not yet been heard in England, and there is, of course, no record of *Misette*, but some enterprising person should see to this at once, as the waltz is quite first-class, and has an irresistible lilt about it. There are several foxtrots to his credit also which are quite innocent of the “polka parentage” which Mr. Melvill so rightly condemns in many of the Italian “foxes,” and we in Capri are fortunate to be able to dance to these as well as to music of a much later date than *No bananas* or *Gigolette*, which last by the way had a year's start in Italy, for the operetta was produced here before it came to England.

To return from the Quisisana to the white house on the cliff, there are two Columbia records that I put on when there are not too many people. Faint far-away music it is, played by Azuley Blanco's Marimba Band, which I have never heard in the flesh, so I have no idea what instruments produce this mellifluous sound. They appear to have done no more than two records, and they are (Col. 3392), *Juarez Avenue* and *Buddha Smiled*, and (Col. 3378), *Chicago* and *Wounded Bird*. I wish they would do some more.

We finish the ball with *Goodnight Moonlight*, and *How's your poor old feet?* (Aco. G15496). Singularly appropriate.

THE WIDENING CIRCLE

By PERCY A. SCHOLLES

YOU may have noticed a curious thing about musicians—they are not content with enjoying good music themselves, but want others, too, to enjoy it.

They are not altogether peculiar in this. If you who are, some of you perhaps, not musicians, come across a new novel or play that interests you, or a new restaurant where they serve a good meal cheaply, or a new weed-killer for your garden, or a new medicine for some common ailment, or a new car that runs more smoothly and costs half the price, you like to tell others of it.

Indeed, we are all of us more unselfish than we sometimes think; but the musician is perhaps particularly so, and he cannot bear to think that thousands of people are enjoying inferior music from Charing Cross-road whilst all the time he enjoys the superior music from Berners-street, that they are satisfied with ragtime, when in his company they might enjoy Bach and Beethoven and Wagner, Debussy, Stravinsky, Holst, Vaughan Williams and Bax.

Put this down to his credit, and think less hardly of him for the future. You may even learn to think kindly of the music critic of your daily paper when he condemns some composer of whom you are fond, or some piece that has given you pleasure. The good fellow, as you must realise, feels as you would if you saw a man picking toadstools when there were mushrooms in the next field, or, shall we say, picking daisies when there were roses all around, or sending out for a twopenny cigar when you had opened for him a box of choice Havanas. He feels that in music, as in everything else, there is bad, good, better and best, and he cannot bear to see people content with the bad when the best is waiting for them to enjoy.

Thus there have come into existence a great number of societies which we may call the Missionary Societies of Music. There used to be in this country a Wagner Society to make Wagner known and loved, and there are still a Bach Society and a Handel Society. And there are a British Music Society, to make the middle-class British people more musical, and a People's Concert Society, to take good music to poor districts, and there used, I think, to be a "Courts and Alleys Music Society" to give open-air performances of the best music in the slums.

All this is very right and proper, since if you have a good thing, it is but Christian to want others to share it.

But all the Musical Societies that ever existed since the world began have never done so much for

music as the Gramophone has done in the last ten years. For the Gramophone has taken music into thousands of homes where formerly they had none, beyond the youngest boy's broken-down attempts at the scale of C major and the eldest girl's inartistic warblings of the last song she heard at the ballad concerts. Rich and poor, young and old, one with another, people have had more music in their homes during the last ten years than they could have had in the whole of a lifetime in the period immediately preceding. They have had good records of bad music, and bad records of good music, and bad records of bad music and good records of good music and—what is the result of it all?

The result is that the country is steadily becoming more musical. Ask any gramophone dealer, and he will tell you that better and better records are being sold every year. My friend, the music critic of *The Times*, in a recent article, expressed the view that neither the gramophone nor broadcasting would ever do much for music, because they reproduced all kinds of music, and, as he thought, tended to popularise what he and I would call "poor" stuff as well as what he and I would call "good."

But the facts are against him, for one of the chief officials of one of the leading gramophone recording companies the other day, after giving me some figures as to the number of millions of records now manufactured annually, told me this—whereas five or six years ago the proportion of records of *bad* and *good* music sold was as 80 to 20, it is now changed to 20 to 80. According to him 80 per cent. of the gramophone records sold are now records of music that I, as music critic of the *Observer*, or my friend, as music critic of *The Times*, with all our "high-brow" friends, would thoroughly approve.

Now that is a wonderful thing; yet some, at least, of my fellow high-brows who are reading this article will say at once—"I told you so!"

For what some of us despised "high-brows" have always contended was that if people only had the chance of hearing plenty of the music we like they would come to like it too.

There is a certain kind of toffee which is announced all along the chief railway lines with this slogan—"The More you Have the More you Want." And this is the case with good music—soundly constructed music as compared with flimsy stuff, music that meant something to its composer, as against music that was made to sell. Once a man, woman or child gets the taste for good music it never leaves him, her or it.

There are a few people so remarkably catholic in their tastes that they can enjoy pretty well all music, good, bad and indifferent, just as there are a few people who can enjoy novels by such different writers as Thackeray, Balzac, Ethel Dell and Charles Garvice. But these people are not numerous. With most people there is a definite taste either for good or for bad, and the curious thing is that whereas you can train a person's taste up from bad to good, it seems to be impossible to train it down again from good to bad! I would almost defy the thousands of you who read these words to tell me of one man of your acquaintance who used to play or hear John Sebastian Bach and now takes pleasure in nothing but jazz!

The fact is that if people have a chance of hearing good music and less good, they will, in most cases, come to discriminate and to prefer the good, and once having done so there will be no backsliding.

There are some gramophonists who at present like all kinds of music. Listening nightly to all kinds of

records, they will soon begin to find their taste rising, and to prefer the better to the worse. There are other people who at present like only the cheaper kinds of music, but by and by they will begin to realise that the better music has also its attractions for them. And there are some who always have liked good music, but have never been able to have enough of it, and as the taste of the other two classes rises, they will find that the Recording Companies, which after all exist, like any other business body, to meet demand with supply, will give more and more of the good, and so please them better and better.

Moreover, people in country districts, who formerly had no chance of hearing the great classics of music have now the opportunity of doing so. There is a genuine ring about this casual phrase in a correspondent's letter: "A good gramophone and good records have robbed the country of its terrors."

PERCY A. SCHOLES.



THE POLYDOR CATALOGUE

ANOTHER catalogue which has caused considerable interest among readers and brought a good deal of correspondence to the London Office is the new Polydor catalogue of German records, and though we have not received any of the records for review we can at least put at the disposal of readers some of the information given by those who have a first-hand acquaintance with Polydor records. Owners of the catalogue will have noticed, probably with regret, that the titles are in German, which is a handicap to some of us. They will also have noticed the three columns of "Bestell-Nummer," "Preis-Klasse," and "Katalog-Nummer." The first is for ordering. As to the second the current prices in England are as follows: Class 2, 3s. 6d.; 2m, 5s.; 4, 4s. 6d.; 4m, 5s. 9d.; 6, 4s. 6d.; 6m, 5s. 9d.; 7, 5s.; 7m, 7s. 6d.; 20, 5s.; 20m, 7s. 6d.; 11m, 8s. As to the third column, catalogue numbers, we are informed that those which begin with a B or a J are new recordings (to be played at 80 revolutions), and that those without a prefixed capital letter—or at any rate those beginning with the figures 04 or 4 are old recordings to be played at 78.

From a longish note sent to us by Mr. Arthur Anson, of Kandy, Ceylon, we extract the following:

"The material used in these records is inferior in the cheaper or green label grades (2m). The 4m, or black label grade, is much better; but in all

grades there is a tendency to scratch and surface noises which constitutes an undoubted drawback. As far as tone is concerned, the records have an organ-like volume or body which puts them in a class by themselves. The low-grade records take a long time to work up, and are even then apt to be a trifle leathery in tone, but should not be neglected, if only for the sake of the long list (over forty records) of 10in. *Lieder* by a delightful soprano, Elizabeth van Endert. Among the black label singers are some really fine baritones like Schorr and Lattermann, and some of the old H.M.V. singers like Krauss and Melanie Kurt, who would be red label in most other lists. It is when we come to the celebrities that superlatives are required. The material is superior to that of the others, and the body of tone already mentioned gives a natural breadth to the voices that I have seldom heard approached. Possibly for that reason the singers are more impressive than they would be otherwise, but I should like especially to call attention to Tino Pattiera's *Celeste Aïda*, which I am unable to distinguish on the gramophone from Caruso's version. Similarly, Schwartz, in the *Abendstern*, is closely reminiscent of van Rooy. I have never heard a better *Lohengrin's Abschied* than that by Karl Aagaard Oestvig. Among the women all the celebrities are one better than another. There are Lotte Lehmann, Claire Dux, Wildbrunn, Julia Culp Sigrd Onégin, and Maria Olszewska. The *Ach, ich*

habe sie verloren by the last is a most realistic recording of beautiful singing

Those who want to hear instrumental recording at its best should order Schubert's *Impromptu* on the piano; *Intermezzo* (Reger) on the organ; *I Palpiti*, or Drdla's *Serenade* on the violin; *Adagio* (Mozart), on the clarinet; and *Serenade* (Popper) or *Gavotte* (Popper) on the 'cello. For concerted music I recommend the *Kreutzer Sonata* (four records) and overture to *Meistersinger*, one double record. I am not a musical expert, but the conducting of the latter strikes me as perfect. For a full orchestra with plenty of brass, *Orphée aux Enfers* is absolutely satisfying."

Mr. J. T. Fisher draws attention to the fact that "there are no less than seven of the 'Immortal Nine' amongst the symphonies in this catalogue, as well as symphonies by Mozart, Schumann, and Brahms, and a wealth of excerpts from Wagner—all on 12in. double-sided discs at 4s. each. There is also a number of organ records which I have no hesitation in saying are far and away the finest recordings of the organ that I have ever heard."

Mr. Robert E. Garnett, who has made a special study of Polydor records, agrees about the organ records, saying that they are "wonderfully natural, though not a very big tone." He entirely approves of Mr. Anson's recommendations, adding, "The violin records by Prihoda are magnificent, especially the *Chaconne* (Vitali), the Paganini *Concerto* and *I Palpiti*. These, I think, have never been recorded before. The piano records by D'Albert, though pre-war, are very fine, and the Kempff ones are excellent, especially of Bach." Among the singers he chooses out for special praise from his own collection the following:—

ONÉGIN.—*Erda's Warnung* and *Einsam wachend*, *Pastorale* and *O ma tendre Musette*, *Gottedämmerung*, *Matthäus-Passion*, *Menuett d'Exaudet* and *Jeunes Fillettes*.

OLSZEWSKA.—*Schmerzen* and *Träume*.

FARBER-STRASSER.—*Wiegenliedchen* and *In dem Schatten*.

VAN ENDERT.—*Vergebliches Ständchen* and *Wiegenlied*, *Sonntag* and *Mein Mädcl*, *Seligkeit* and *Die Forelle*.

IRENE EDEN.—*Queen of the Night* aria from the *Magic Flute*.

CLAIRE DUX.—*Die Bekehrte* and *Ständchen* (Strauss).

JULIA CULP.—All three records.

PAUL BENDER.—*Der Nöck* (Loewe).

BOHNEN.—*Die Meistersinger*, *Wahn-Monolog*.

SCHORR.—*Flying Dutchman* (65621) and, with MELANIE KURT, the *Wahn-Monolog* (65672).

SCHLUSNUS.—*Der Freund* and *Der Musikant*, *Ver-schwiegene Liebe* and *Der Rattenfänger*.

JADLOWKER.—*Eros* and *Zur Johannisnacht*, *Winterreise* and *Erstavrung*.

Among the orchestral records Mr. Garnett vouches for Smetana's *Moldau* (page 21), Strauss' *Bürger als Edelmann* (page 29), and Wagner's *Flying Dutchman Overture* (page 44); but we should like to get reports from readers who have got Haydn's *Surprise Symphony* and No. 88 (page 18), Mahler's *Symphony in C minor* (page 23 or page 24), Beethoven's *Eroica* (page 25), *Fourth* (page 28), *Sixth* (pages 33, 34), Strauss' *Also sprach Zarathustra* (page 28), Reger's *Variations and Fugue on a Theme of Mozart* (page 38); the Liadov and Glazounov records on page 42, Schumann's *Fourth Symphony* (page 43), and any other of the attractive-sounding records of works not already adequately recorded in England.



An Imperial Opera House

Last month full particulars were given of Mr. Isidore de Lara's scheme for building and endowing an Imperial Opera House in London. We offered to receive donations of £1 each from our readers and to be responsible for keeping the money safe at our bank until we judged it advisable either to hand the lump sum over to Mr. de Lara (if the balance of the two million pounds for which he is asking should be forthcoming), or else to return the separate pounds to the donors (if the chances of Mr. de Lara's succeeding in his scheme became very doubtful).

Everyone would like to see such an Opera House founded; everyone would like to feel that he or she had had a hand in the realisation of the project. Sending your pound to THE GRAMOPHONE is just a gesture of support, and involves no risk of wasting the money on a glorious failure. So we invite you, if you can possibly afford it, to send a cheque or postal order for your own credit and for the general credit of the country.

The response so far has been good, but not nearly so good as it will be when our readers understand the issues. The last number was barely published before we had a visit from a reader, a Peer of the Realm, who said that he wanted to make his contribution through THE GRAMOPHONE and in no other way. But he had not decided whether to put £500 or only £100 into the scheme. We were rather overwhelmed, so hastened to put his Lordship into touch with Mr. de Lara. But it was a good start! And a steady trickle of cheques for the "De Lara Fund" has shown that our readers are going to put up a good show. Have you sent yours yet?

LONDON OFFICE NOTES

Gramophone Tests

A LETTER in the Correspondence pages this month reminds us that it is time to make plans for some sort of gathering at which our readers may meet. The gramophone tests at the Steinway Hall last June were a great success, although they left much to be desired. The programme was too long and too tedious, the results were definite but not perhaps altogether fair, and the expenses—to be quite candid—were rather too high. We shall be glad to receive suggestions. What is the best central hall for the demonstration of gramophones? How many machines can be fairly tested in an evening? What form should the tests take? Should the machines be hidden from view or frankly exposed? Should the judging be by popular vote or by a committee of experts or by both? What day of the week and what time of day are most convenient?

* * *

Correspondence

We do not—thank goodness—have to bribe our readers to write letters to us, and from the earliest days the tackling of correspondence has been the heaviest task of the staff. But we *do* realise that the interest of THE GRAMOPHONE lies very largely in the variety and excellence of the letters which are printed every month in the correspondence pages. It would be pleasant to reward some of the writers of them with an unsolicited prize. Will you therefore take the trouble to look through the correspondence of the last six months—from October to this number inclusive—and send us, on a postcard or a separate sheet of paper, a list of the three letters which you consider the most important and admirable? The lists will be sorted on March 15th, and acceptable prizes will be sent to the winning letter writers. As an inducement to you to help us we offer a Pound's worth of records to everyone who sends in the winning list.

This is not a competition but a pleasant way of thanking each other all round.

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Our Advertisers

In the third number of THE GRAMOPHONE (August, 1923) the Editor wrote, "As I am determined to make candour the feature of this Review, we can only accept advertisers who have sufficient belief in their own wares not to want false flattery from us." How loyally this policy has been

accepted by our advertisers, has been the observation of all our constant readers and the envy of some of our less fortunate contemporaries. Experience has shown that that loyalty has been commercially rewarded a hundred fold, and that advertisers who have really got something to sell have found THE GRAMOPHONE an almost startlingly good medium for reaching their public. We have ample proof of this; but at a first glance a critic might say, "Yes, but it is because you only have a few advertisers that they have reaped the harvest. If everyone advertised with you there would be less return to each."

We believe this to be a heresy. When a reader hears of a new machine, a motor, a gadget, he looks through our advertisement pages for details and the makers' address. *They should all be there.* If he is going to buy records, he wants to see at an glance what records each Company has issued in the current month. Every bulletin should be printed in THE GRAMOPHONE. In this way it would become a monthly reference volume for all the activities of the trade. If only every manufacturing firm and individual would realise that we are stating a perfectly simple fact in asserting that he who does not advertise regularly in THE GRAMOPHONE is missing a fine investment (which his rivals are *not* missing), then what a comprehensive fat volume the Review would become, and how much sooner we should be able to increase the reading matter and perhaps lower the price!

Candour, you see, is still the feature.

* * *

Binding Cases

Talking of the future and a fat volume reminds one that the last number only just by a great effort could be squeezed with its predecessors into the spring-back binding case which (designed at first for editorial use only) is now used by nearly all our readers for the preservation of back numbers. As the size of THE GRAMOPHONE is not likely to dwindle but rather to expand, we can only give the obvious advice that two binding cases are indicated instead of one. A nuisance, but unavoidable. We have laid in a new stock of cases, and await your postal orders for 4s. (post free).

* * *

"Gramophone Tips, 1925"

It is reassuring to find that Captain Barnett's book has been acclaimed on all sides as the god-send that it was intended to be to all owners of

gramophones. The reviews that have reached us are one and all most gratifying, which shows that we were right in extending the activities of THE GRAMOPHONE to include the publication of what is almost a *sine qua non* for all of our readers. Although it is a new book, it retains the racy, provocative flavour of previous editions; and there can be very few people capable of putting together such a comprehensive survey of gramophones and accessories and records as Captain Barnett has done, without fear or favour of anyone or anything. He is so sincere and energetic, and knows the whole business of the gramophone so thoroughly, that it is almost as pleasant to disagree with him as to accept his advice on any of the thousand points with which he deals.

There is, by the way, no connection between Captain Barnett and Mr. W. E. Barnett of West-cliff-on-Sea whose name crops up in the correspondence and advertisement pages.

* * *

"Messiah" and "Elijah"

Mr. Herman Klein adds the following foot-note to his article of last month:—

"Too late to be included in last month's article on the *Messiah* and *Elijah*, I received a capital record by Rex Palmer (Col. 9017) of *It is enough* and *Is not His word like a fire?* Voice and delivery are alike exceptionally good, the enunciation being quite first-rate, apart from a click after the "K" in rock that becomes too conspicuous on the gramophone. I may also mention four Zonophone records, including a solitary example of *I know that my Redeemer liveth* by Madame Deering (A 10), which suffers from an extensive "cut" but is otherwise a very clear, straightforward piece of singing. The remainder are creditable renderings of *Comfort ye* and *Ev'ry valley* by Sydney Coltham (A 184); of *But who may abide* and *The Trumpet shall sound* by Foster Richardson (A 186), and of *The people that walked* and *Why do the nations* by the same singer (A 185)."

Our readers need not be reminded that Mr. Klein is judging the cheap Zonophones by the same standard as their more expensive rivals.

* * *

Comic Records Competition

The Editor does not seem to have missed many good things in his December article on "Some Funny Records," to judge from the votes of our readers in the January competition for a list of the twelve best comic records. They support the view that Milton Hayes, Harry Tate, and Vivian Foster must secure several of the first dozen places

in any collection; they admit the claims of Will Fyffe's great record—which had a place also in the middle-priced Records Competition (page 117)—and of *A Gypsy warned me*. But the Editor overlooked the Fred Emney record; nor did he mention some others which are evidently great favourites where they are known: '*Arry and Family at the Zoo* (Zono. 1553), *Cohen on the telephone* (Regal, G.6450), and records by the late Billy Jones and Tom Foy and Albert Chevalier. Of course, Sir Harry Lauder, George Robey, Ben Lawes, Alfred Lester, John Henry, Frank Tinney, and Michael Casey are well supported in the lists; and Mr. J. C. W. Chapman draws especial attention to H.M.V. B.468, the *Laughing Song* and *Whistling Coon*, by Burt Shepard, who "must have been one of the pioneer recording artists of H.M.V. and Victor."

The following list wins according to the votes:—

1. Milton Hayes: *Meanderings of Monty*. Parts 1 and 2 (Col. 3233, 3s.).
2. Harry Tate, *Motoring* (Col. 320, 4s. 6d.).
3. Will Fyffe, *I'm Ninety-four to-day* and *I belong to Glasgow* (Col. 961, 4s. 6d.).
4. Harry Tate, *Selling a car* (Col. 870, 4s. 6d.).
5. Vivian Foster, *The Parson at the sewing party* (Col. 2567, 3s.).
6. Vivian Foster, *The Parson addresses his flock* (Col. 3218, 3s.).
7. Milton Hayes, *Meanderings of Monty*: Parts 4 and 5 (Col. 3475, 3s.).
8. Milton Hayes, *Meanderings of Monty*: Parts 6 and 7 (Col. 3504, 3s.).
9. Vivian Foster, *The Parson and the collection* (Col. 3505, 3s.).
10. Violet Loraine, *The Gypsy warned me* and *Oh, by jingo!* (H.M.V. D.487, 6s. 6d.).
11. Fred Emney and Sydney Fairbrother, *A sister to assist 'er* and *Mrs. Le Browning* (H.M.V. C.492, 4s. 6d.).
12. Sir Harry Lauder, *Stop yer tickling, Jock* and *The Lass of Killiecrankie* (H.M.V., D.402, 6s. 6d.).

The Parlophone *Laughing Record* and *Middy March* (Parlo. E.5078, 2s. 6d.) only just missed inclusion.

The winner of the prize of two pounds' worth of records is Mr. SIDNEY ABRAHAM, Mione, Coverdale Road, N.W. 2, who scored eleven out of the twelve. Good lists were also sent in by Walter H. Scrivener, C. W. Hough, Douglas Churchill, D. C. Robinson, and Henry L. Broad.

Gramophone Societies' Reports

Mr. J. Elliott-Smith, of 79, Brook Green, Hammersmith, W. 6, has owned up to being the compiler of the programme of a gramophone recital of the Ealing Society to which reference was made last month. By this time probably most of the secretaries of societies have seen a copy of the programme; but Mr. Elliott-Smith has kept back one or two copies, and application should be made to him. He is evidently surprised as well as delighted by the eagerness with which the hint given in these columns was taken by our readers.

In view of the report of the new North West London Gramophone Society below, it is perhaps fitting to insert here a note on a gramophone recital given by Mr. Ernest H. Taylor to the Angus Watson Institute Hobbies Club at Newcastle on January 27th, on an Apollo cabinet model. The audience voted on the records, and Caruso's *Mamma mia che vo' sapé* (H.M.V. D.B.119) won easily, followed by Norman Allin's *Myself when young* (Col. L.1466), the Vatican Choir's *Innocentes* (Parlo. R.20000,) and Chaliapine's *Volga boatmen* (H.M.V. D.B.105) in a bunch. Marek Weber's *Der Rosenkavalier* (Parlo. E.10100) and the Parlophone *Mikado* selection (E.10098) came next, beating such strong competitors as Lalo's *Aubade*, Stracciari's *Prologue*, Galli-Curci's *Chanson Hindoue*, the Lener *Allegretto* from Beethoven's *Quartet in C sharp minor*, as well as Moiseivitch, Heckmann-Bettendorf and others. An interesting affair altogether.

Will Recording Secretaries please read again and abide by the sumptuary laws laid down for their guidance in the February number? These will be enforced in future.

NORTH WEST GRAMOPHONE SOCIETY.—Formed in order to institute an authority which after due research shall determine which are the best records of any particular musical composition, vocal, instrumental, or orchestral. Preliminary meetings have been successfully held on Sunday, January 4th, 18th, and February 8th, when the various records of the undermentioned operatic excerpts were judged, with the following results:—*Faery Song* (*Immortal Hour*): H. Farrar (H.M.V. B.1759, 3s.)*; A. Jordan (Col. 3485, 3s.)*; W. Heseltine (Col. 3546, 3s.)*; *Non più andrai* (*Figaro*): Battistini (H.M.V. D.B.736, 8s. 6d.)*; Sammarco (H.M.V. D.B.607, 8s. 6d.)*; P. Dawson (H.M.V. C.1041, 4s. 6d.)*; *Farewell* (*Mignon*): S. Coltham (H.M.V. C.1123, 4s. 6d.)* (Zono. A.233, 4s.)*; *Romance* (*Mignon*): S. Coltham (Zono. A.233)*; *In her simplicity* (*Mignon*): S. Coltham (H.M.V. C.1088, 4s. 6d.)*; H. Macklin (Col. 830, 4s. 6d.)*; *Ah! non credevi* (*Mignon*): Constantino (Col. 5205, 7s. 6d.)*; *Bird Song* (*Pagliacci*): A. Gluck (H.M.V. D.B.282, 8s. 6d.)*; L. Bori (H.M.V. D.B. 603, 8s. 6d.)*; R. Buckman (H.M.V. D.518, 6s. 6d.)*; *Harlequin's Serenade* (*Pagliacci*): L. Cellini (Parlo. E.10045, 4s. 6d.)*; T. Schipa (H.M.V. D.A.363, 6s.)*; A. Prat (H.M.V. R.5535, 4s. 6d.)*; *No, Pagliaccio* (*Pagliacci*): Caruso (H.M.V. D.B.111, 8s. 6d.)*; *Vesti la giubba* (*Pagliacci*): Caruso (H.M.V. D.B.111, 8s. 6d.)*; B. Gigli (H.M.V. D.A.220, 220, 6s.)*.

The three available recordings of the love duets Silvio-Nedda are all lamentably short of what they should be, the H.M.V. dark green label from the complete opera being the least deplorable. An H.M.V. plum label Peter Dawson-Violet Essex of these duets would be very welcome.

The Society meets on the second Sunday in the month, at 8 p.m. In addition to the pleasure of an evening's good music, members will have the benefit of an enormous amount of exclusive information, and will be able to hear in comfort and discuss the new issues every month, besides a great number of records the existence of which they do not even suspect. It is hoped that in time the Society will be sufficiently influential to cause the companies to record special and hitherto unrecorded music. The subscription is half a guinea, payable on joining. Prospective members who have previously given notice of the date they first wish to attend will be cordially welcomed, and can rely on an entertaining and profitable evening, together with the acquisition of much gramophone lore. The programme on March 8th will include symphonic and chamber music as well as vocal. For further particulars write to the President, Mr. V. W. RUSSELL FORBES, 74, Warwick Avenue, Maida Vale, W. 9.

NORTH LONDON GRAMOPHONE AND PHONOGRAPH SOCIETY.—The demonstration of the H.M.V. gramophone with the pleated diaphragm was performed to the satisfaction of a large and critical audience at our meeting of February 14th, by Mr. Phillips, of the Gramophone Co. Two cabinet and one table model were kindly provided for the occasion. Mr. L. Ivory (Hon. Chairman) introduced Mr. Phillips, who gave a short interesting account of the history of the pleated diaphragm and the circumstances of its adoption by the Gramophone Co. Many of the members, not expecting great things of this innovation, were, nevertheless, agreeably surprised at the fullness of tone evinced, and, at the interval for discussion, comment centred around the idea that the pleated diaphragm is the nearest thing in point of tone quality to the old external horn—not quite so full-toned, according to the veterans, but near it. On the strength of this idea suggestions are growing ominously regarding the probable return of the external horn gramophone; and on entering our hall the view of the pleated diaphragm at a distance recalled the external horn, gilded internally. Are coming events hereby casting shadows before? And is this propaganda?

Mr. Phillips had selected a number of choice records familiar to most of our members on the ground that thereby a fair comparison might be made of their reproduction by the new method; and the silent attention with which they were followed was concluded in every case with a round of genuine applause. During the interval a pert intruder was introduced by Mr. Henry Seymour, in the shape of the Waveola portable tone-arm and horn, adaptable to any gramophone, and giving forth quite a satisfactory reproduction, considering its size. At the conclusion of the programme Mr. Ivory proposed a vote of thanks to Mr. Phillips and to the Gramophone Co. for one of the most successful programmes we have experienced for a long time. Two new members were elected.—WILLIAM J. ROBINS, *Hon. Recording Secretary*.

EAST LONDON GRAMOPHONE SOCIETY.—Since my last report two meetings of the Society have been held, viz., December 20th, 1924, and January 17th, 1925. The December meeting was a members' evening, and as is always to be expected on these occasions, the records submitted varied considerably and were thoroughly enjoyed. The Hon. Secretary also played several records from the December lists. The *Leonore Overture* (Parlo. 10199 and 100200) is a very fine example of orchestral recording. Bettendorf's *Caro mio Ben* and Schubert's *Ave Maria* (Parlo. 10205) and the singing of *Forse la Soglia* from the *Masked Ball* by Cortis (Parlo. 10206) were greatly enjoyed by the members.

The January programme given by five members was of the popular type, and special mention should be made of *The Four Cautionary Tales*, sung by Harold Williams, and the *Agnus Dei*, sung by Mario Chamlee. No fewer than six sound-boxes were used during the evenings—three Exhibitions, one No. 2 H.M.V., one Precision, and a Regal, and at the end of the programme a test was made, the members voting accordingly, with the result that the Regal received most votes and the No. 2 H.M.V. the next highest number.

Full particulars of the Society will be sent on application to the Hon. Secretary, Mr. W. J. Worley, 209, Masterman Road, East Ham, E. 6.—(Miss) D. M. MILLS, *Hon. Recording Secretary*.

EALING RECORDED MUSIC SOCIETY.—The meeting of the above, held on Thursday, February 5th, attracted a large audience. The programme being in the capable hands of Mr. W. W. Brown, of Hanwell, through the courtesy of the Parlophone Co. All the numbers were listened to with rapt attention, but special mention must be made of 10237, *Intermezzo*, *Cavalleria Rusticana* (Mascagni), violin, harp, and organ trio (Marek Weber). A lovely record well worthy of a place in your collection. Likewise 10099, *Prelude in C sharp minor* (Rachmaninov), played by an orchestra; 10233, *Bridal March* (*Onegin*), Opera House Orchestra; lastly, that old favourite, the *Longshoreman*, splendidly sung in the proper robust style by Robert Howe (10239). The next meeting will be held on March 5th. All enthusiasts in the neighbourhood are welcome. The programme will be arranged by Mr. Sennhenn and Mr. Brockway.—R. J. PAINE, *Hon. Secretary*, District Station, Ealing, W.

BRIXTON GRAMOPHONE SOCIETY.—The Orchorsol gramophone was demonstrated at our February meeting by Mr. Brayne, assisted by Mr. Stoney. This instrument has already attained much publicity owing to its success at the Steinway Hall test, where in open competition it gained the gold medal award. The members had the opportunity of endorsing this, which they did in no uncertain manner; certainly the instrument possessed all the qualities one looks for in the first-class modern product. Printed programmes were courteously provided by the Orchorsol Company, who were also responsible for the records, compiled from the Columbia, Vocalion, and H.M.V. catalogues. The following being outstanding items: *Down the Petersky* (traditional), Chaliapine; *Ci pel ciel* (*Otello*) (Verdi), Caruso and Ruffo; Quintette, Act III, *Meistersingers*; *Jupiter* (*The Planets*) (Holst), London Symphony Orchestra; and *Humoresque* (Dunkler Squire), W. H. Squire. Chaliapine's rendering, together with the glorious voice, being excellent, whilst the *Otello* Duet proved thrilling in its intensity, altogether the best reproduction I have heard of this record. The quintette was interesting, for it was the self same disc which proved such a stumbling block to some gramophones at the Steinway Hall. Orchestral records were all noticeable for a full, open tone, combined with good detail, *Jupiter* being revealed with all its ingenious orchestration, whilst Squire's 'cello was reproduced with a beautiful quality. At the conclusion of the programme our Vice-President, Dr. Walmsley, thanked Mr. Brayne for his kindness in demonstrating and the Orchorsol Gramophone Company for providing both gramophone and records. Mr. Brayne in a short reply stated his gratification at the cordial reception of the Orchorsol. I have to announce that a visitor was so delighted with both instrument and programme that to show his pleasure in a practical manner he made a donation to Society funds. A number of first-class Parlophones were demonstrated during the interval, the finest being Schubert's *Ave Maria* and Giordani's *Caro mio ben*, sung by Emmy Heckmann-Bettendorf. The *Leonore* No. 3 was also very favourably commented upon.

Next meeting, March 3rd, will be a programme by Mr. Little, and the continuance of our opera policy, *The Meistersingers*, as issued by H.M.V. Visitors will be welcomed; all desiring information, please apply Mr. J. T. Fisher, 28a, Fieldhouse Road, Balham, S.W.—S. N. COLLINS, *Hon. Recording Secretary*.

THE SOUTH LONDON GRAMOPHONE SOCIETY.—In recording once again the result of the year as it affects this Society one is glad to note that the spirit of unanimity that so many strive for, manifested itself in a very satisfactory manner at the annual general meeting on January 31st, when the entire executive were re-elected. During the past year, scientific achievements in other directions have advanced tremendously, and made many adherents, but in spite of many counter-attractions the membership of the Society has succeeded in maintaining a consistent level, and now stands at the satisfactory figure of 62, while the funds, that barometer of progress, show an increase over the preceding year.

The short musical programme after the termination of business was provided by Messrs. G. E. W. Herbert and S. F. D. Howarth, the items of which follow. On February 28th Mr. Lenthall has kindly arranged to demonstrate the machine associated with his name.

Programme by Mr. G. E. W. Herbert.

Quartet in G major (Dittersdorf, H.M.V.), Elman String Quartet. *Wiegenlied* (Brahms, H.M.V.), Julia Culp. *Elegie* (Massenet, H.M.V.), Caruso and Elman. *Allegretto, Scherzando* (*Eighth Symphony*) (Beethoven, Col.), London Symphony Orchestra. *L'altra notte* (Boito, H.M.V.), Frances Alda. *The Erl King* (Loewe, H.M.V.), Henschel. *Le Cor* (Flegier, H.M.V.), Plançon. *O Salutaris Hostia* (Elgar, H.M.V.), Westminster Cathedral Choir.

(Interval.)

Programme by Mr. S. F. D. Howarth.

Oberon (Weber, H.M.V.), London Symphony Orchestra. *The Floral Dance* (Moss, Voc.), Malcolm MacEachern. *Down in the Forest* (Ronald, Voc.), Kath. Destournel. *Three Dances from Henry VIII* (German, Scala), Scala Orchestra. *Songs of the Boatmen on the Volga* (V. Williams, Col.), Kedroff Male Quartette. *Linden Lea* (V. Williams, Col.), Edgar Coyle. *Overture "1812"* (Tchaikovsky, Brunswick), Cleveland String Orchestra. *Hungarian Rhapsody No. 2* (Liszt, Brunswick), Josef Hoffmann.

RICHMOND AND DISTRICT GRAMOPHONE SOCIETY.—An evening with the new Edison gramophone constituted the attraction presented to the members by Messrs. Murdoch, Murdoch

and Co., at the meeting held on Monday, the 19th January. This machine is provided with a floating tone-arm and horn, the effect of which is to maintain the needle tangential with the record, thus eliminating a fault which exists on many types of gramophones. The weight on the record has also engaged the inventor's attention, and a spring device fixed to the stylus bar of sound-box counteracts any weight other than what is necessary for successful reproduction.

Part 1 of the programme consisted of Edison Re-creation records, played with a diamond point, viz.: *Hush little baby* (Selasis), Frieda Hempel; *Light Cavalry Overture* (Suppé), Edison Concert Band; *Liebesfreud* (Kreisler), a violin solo by Albert Spalding; *Printemps* (Steane), Anna Case; Mozart's *Gloria, Twelfth Mass*, Gregorian Choir; *Intermezzo, Cavalleria Rusticana* (Mascagni), American Symphony Orchestra; and *Rhapsodie No. 2* (Liszt), Rachmaninoff, the eminent pianist.

After the interval this machine was demonstrated with the Jewel sound-box fitted with Nom-y-ka diaphragm, and the following needle-cut records were played: *Overture "1812"* (Tchaikovsky), Grenadier Guards; *Song of the Volga Boatmen*, Chaliapin; *On wings of song* (Mendelssohn), Jascha Heifetz; *O lovely night*, Mme Clara Butt, with 'cello obbligato by W. H. Squire; *Rhapsodie No. 2* (Liszt), Percy Grainger; *Suite for Flute and Strings* (Bach), London Symphony Orchestra. The foregoing records clearly indicated that this gramophone has excellent tonal qualities.

At the conclusion the Society's President, Mr. C. P. Welby-Wheeler proposed a vote of thanks to Mr. Evans of Murdoch, Murdoch and Co., which was carried with enthusiasm.

The next members' evening, February 16th, will include a record competition in which a prize consisting of gramophone records will be awarded for the best soprano record as judged by the audience. Entries on this occasion are exclusive to the ladies.—T. SYDNEY ALLEN, *Hon. Press Secretary*.

MANCHESTER GRAMOPHONE SOCIETY.—The February meeting of the above Society was devoted to a demonstration of the new Edison Diamond Disc phonograph, given by Mr. Jake Graham, of Liverpool. Unfortunately, the exceeding vileness of the weather affected the attendance, but those members able to be present appreciated very highly the opportunity of hearing what was, to almost every one of them, a previously unheard instrument. The machine used was an "official laboratory model," and whilst the majority of the records were Edison diamond discs, needle-cut H.M.V., Columbia, and Parlophone discs were also played. The details of construction and operation were clearly described by Mr. Reynolds, on behalf of Mr. Graham, who also carried through the demonstration in a highly competent and efficient manner. Dealing with the characteristics of the instrument, there was generally a slight surface sound present, which, of course, was not audible when music was being reproduced. Orchestras and accompaniments generally sounded somewhat "boxed up," and were less bright in tone than the best equivalents on the gramophone, but the various instruments came out with wonderful distinctness and each of the separate instruments could be followed throughout with ease. The vocal records given were perhaps the best of the evening. One experienced member, on hearing Marie Rappold in Schubert's *Ave Maria* declared emphatically that it was the first time he had ever heard the human voice reproduced with absolute fidelity. Again, the *Gloria* from Mozart's *Twelfth Mass*, sung by the Gregorian Choir, was really wonderful. No slightest blast or blur was audible, and the writer heard, for the first time, a record of a choir which, so far as the choir was concerned, was a perfect reproduction. Two other outstanding items were a cornet solo and a pipe organ solo, each being indistinguishable from the original; a very notable advance indeed. The demonstrations of needle-cut discs proved that the Edison instrument reproduced them as well as the best machines of standard makes. Unfortunately, the instrument used is a high priced one (£85) and the records are also expensive—5s. 6d., 8s. 6d., and 11s. for double-sided discs. Further, the artists are generally unknown in this country and, on the whole, not so competent at the best of those available on the needle-cut discs. It is, however, undeniable that the reproduction is, in some respects, definitely superior to anything we have had up to now. Let us hope that the quality of the reproduction by the standard instruments, instruments and records will be brought up to this level.

A very hearty vote of thanks to Mr. Reynolds, and through him to Mr. Graham, terminated the proceedings.—CECIL J. BRENNAN, *Hon. Secretary and Treasurer*.

GRIMSBY AND CLEETHORPES GRAMOPHONE SOCIETY.

A meeting was held on December 19th, 1924, at the Society's headquarters was well attended, the room being packed to the doors. Mr. Rink, of the Gramophone Co., Ltd., was the star attraction. He gave an interesting address on "The History of the Gramophone" and Messrs. Gough and Davy, Ltd., very kindly supplied five cabinet H.M.V. models and a piano for the purpose of the lecture.

An outstanding feature of the demonstration was the playing of five machines simultaneously. On three machines were records of a real captive nightingale, on the fourth Beatrice Harrison playing a cello solo, and on the fifth John McCormack singing *Down in the forest*, all of which blended exceedingly well. The manner in which the lecturer so deftly operated the machines was amazing. He also synchronised two models which played together perfectly a movement of a piano concerto (Grieg). At the conclusion a hearty vote of thanks was accorded to Mr. Rink and also to Messrs. Gough and Davy, Ltd., the accredited dealers who supplied His Master's Voice models and also the piano.

The following records were played during the lecture:—*Introduction et Tarantelle* (Sarasate), played by Heifetz (D.B. 285); *Ay, ay, ay* (Perez), sung by Fleta (D.B. 525); *Hungarian Fantasia* (Liszt), De Greef and Albert Hall Orchestra (D.523); *Elegie* (Massenet), sung by Caruso and Elman; *Down in the Forest* (Ronald), sung by John McCormack (D.A. 501); *La Villanelle* (Dell'Acqua), sung by Galli-Curci (D.B. 262); *Largo al Factotum* (Rossini), sung by Amato (D.B. 156); *L'apprenti Sorcier* (Dukas), Royal Albert Hall Orchestra (D. 461); "Sportsmanship," speech by H.R.H. the Prince of Wales (B.D.887).—S. CROFT, *Hon. Secretary*.

DUBLIN GRAMOPHONE SOCIETY.

A meeting was held on Thursday, January 8th, Mr. H. J. Yoakley in the chair. The evening's entertainment was provided by Messrs. Caruana, O'Gorman, and Payne. Mr. Caruana's selection was what one might call, not in any disparaging sense, a popular one, and the only criticism which one heard was that he gave us rather an undue preponderance of tenor solos. Still, it was interesting to compare the respective merits of Gervase Elwes, Chamlee, and Caruso. The first was altogether satisfying in his beautiful rendering of Aiken's *Sigh no more, ladies* (H.M.V.). Chamlee gave an impression of great power, but not very pleasing tone of voice, in *Cielo e mar*, from Ponchielli's *La Gioconda* (Brunswick). Caruso's qualities are too well known to need comment, but he seemed to be at his best in Halévy's *Rachel! Quand du Seigneur* (H.M.V.). Mr. Caruana's most striking contribution was an Arab song, *Ana Yabadi*, sung by Mohamet Effendi Sadek (Zono.). If its weird strains fell somewhat strangely upon our western ears, to condemn what we could not fully understand would betray a deplorable narrowness of mind. Even if we felt a little inclined to exclaim, like the listener to Master Hugue's compositions in Browning's poem: "But where's music, the dickens?" still, we felt a mysterious suggestiveness about this composition (which is admirably recorded), and we were grateful for the opportunity of hearing it. Mr. O'Gorman's programme must have given entire satisfaction to all who were present. It consisted of Haydn's Oxford Symphony (Vocalion) and four songs for soprano and violin by Gustav Holst, thus affording a delightful contrast of classical and romantic. Since the Oxford Symphony was fully reviewed in the January number of THE GRAMOPHONE no detailed description is necessary. Although the Holst songs were enthusiastically received, opinions concerning their merits seem to have differed considerably. The writer can only record his own, which is that the compositions are of extraordinary beauty, thoroughly in keeping with the devotional character of their theme, sung with sympathy and reverence, and quite satisfactorily recorded (Dora Labbette and W. H. Reed, Col.).

Mr. Payne's contributions included Saint-Saëns' *Second Concerto in G minor*, a fine example of piano and orchestral recording (De Greef and Royal Albert Hall Orchestra), and *Yonder*, sung by Clara Butt, who is almost always disappointing on the gramophone, and this record (Col.) proved no exception.

The evening concluded with an item which was not on the programme, but one which we were all ready to welcome for personal reasons, and which called forth an appreciation that was much more than merely personal. Mr. Caruana very kindly let us hear his record of *Padraig the Fiddler*, set to music by our President, Dr. Larchet. It is sung with feeling by John McCormack, and the violin obbligato (a most effective piece of writing) is beautifully rendered by Kreisler.—H. M. HARRISS, *Hon. Recording Secretary*.

CANTERBURY AND DISTRICT GRAMOPHONE SOCIETY.

At the meeting held at Gaywood's rooms on February 2nd a capital

programme was given by Mr. A. G. Taylor. Fibre needles were used, the machine being a H.M.V. Table Grand (oak) model, and the "non-fibre" members were much impressed with the resultant sweetness of tone, the volume appearing to be ample, even for a large room.—S. F. WAKE, *Hon. Secretary*.

BLACKPOOL GRAMOPHONE SOCIETY.—Our second meeting of the New Year was held in the Cramonde Café on January 22nd, and the occasion was a demonstration of Columbia and Parlophone records by Messrs. Pollards, of South Shore. It was intended by the committee to make this demonstration a test of the popularity or otherwise of the local gramophone society. We threw open the meeting to the general public and well advertised the fact and yet we had only about 100 people present. And although the programme itself was voted excellent by the music-lovers present, it evoked only lukewarm applause from the general assembly. This, to my mind, indicates that the real reason for the presence of most of our visitors was to escape the inclement weather prevailing outside, and not a desire to be in the presence of the Muse. In other words—warmth, not music.

The outstanding items in the programme were: The "1812" Overture on Parlophone; *Danny Boy*, Dora Labbette (Columbia); *A Children's Overture* (Columbia); *O Star of Eve*, a beautiful cello solo by Pablo Casals on Columbia; the *Prologue* from *Pagliacci*, Stracciari (Columbia); *Senta's Ballad* on Parlophone; *Hungarian Dances*, Nos. 5 and 6 (Parlo.); *Che gelida manina*, Hackett (Columbia); *Am I enthralled and could you divine the fate*, two beautiful duets from *The Flying Dutchman*, sung by Emmy Heckmann-Bettendorf and Werner Engel on Parlophone; *An Aubade in D minor* (Columbia); and that very old pier orchestra favourite, *Second Hungarian Rhapsody*. Extras were: *Exultate Deo*, by the Sistine Vatican Choir, a simply gorgeous choir record; in fact, I can declare without any hesitation that it is the finest I have ever heard. This record was almost appreciated by our guests. But now for the star of the evening. Another extra, *I belong to Glasgow*, sung by Will Fyffe. This record was thoroughly appreciated. Now, with all due respect to Will Fyffe (he is the finest Scotch comedian of the present day), he cannot be called a contributor to the sacred cause of music. I for one would freely dispense with anything in the nature of a humorous record during an evening's musical entertainment, although, as a matter of fact, I possess at least a dozen humorous records, including the one of Will Fyffe's mentioned, and I certainly enjoy them, when I am in the mood for them.

Our next meeting on February 5th was for members only, the first part consisting of a fine programme of records contributed by Mr. Milnes, an enthusiastic committee member, and the second half, a discussion on the future of the Society. As this only concerns ourselves, I will confine myself to the programme.

Principal items were as follows:—*Fra Diavolo* (H.M.V.); *Smiling Thro'*, Clara Butt (Col.); *The Village Blacksmith*, Radford (H.M.V.); *Les millions des Harlequin*, Kathleen Parlow (Columbia); *The Bandolero*, Dawson (H.M.V.); the beautiful *Andante Cantabile*, by the Elman Quartette (H.M.V.), and Handel's *Largo*, played by Cedric Sharpe (H.M.V.).—V. P. BARRAUD THOMAS, *Hon. Recording Secretary*.

LIVERPOOL AND DISTRICT GRAMOPHONE AND PHONOGRAPH SOCIETY.

Chief interest in the meeting held on Monday, January 12th, centred in the fact that it was the first gathering to be held at the new headquarters, the lecture room, Rushworth Hall, Islington, and this circumstance resulted in a goodly number of members assembling to inspect the new premises and form some opinion of the acoustic properties. The inaugural programme, arranged by the committee and presented by the Secretary, consisted of records of the complete opera of *H.M.S. Pinafore* and a short selection of miscellaneous items.

For the programme submitted on Monday, January 26th, Messrs. Edwards and Bradford contrived a very varied selection, their gleanings including such contrasts as Dvorák's *Slavonic Dance*, played by Heifetz with beautiful phrasing and wonderful double-stopping, and the *American Medley* played by the Savoy Orpheans, whilst Bettendorff's fine rendering of Schubert's *Ave Maria* was offset by the ineffable futilities of Monty. Sapelnikoff's record of Liszt's *Le Rossignol* is marked by a delightful sense of rhythm and brilliant execution, whilst Huberman's playing in *Romanza Andalus* displays a full, rich tone combined with wonderful executive ability.—J. W. HARWOOD, *Recording Secretary*.

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The Lord Worketh Wonders ("Judas Maccabeus")

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- 9026** { The Lord is My Shepherd (Psalm 23—H. Wal
Davies)
Ave Maria (César Franck)
9027 { Morgenblätter Waltz (J. Strauss)
Dream Waltz (Millocher)
9028 { Magic Waltz, from "The Last Waltz"
Some Day You'll Care for Me, Waltz (La Femm
la Rose)

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- 3540** { All Alone
Shall I have it Bobbed or Shingled?
3541 { I Can't Get the One I Want
It Ain't Gonna Rain No Mo'
3557 { Lookin' out the Window (Wearin' out the carpet)
The Hen-House Blues
3559 { Whisper and I Shall Hear
In the Gloaming
3561 { One Little One More
This Freedom (My Wife is Away)
3568 { Consume Them All, from "St. Paul"
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- | | | |
|------|---|--|
| 3569 | { The Lass of Richmond Hill
It was a Lover and His Lass } | EDGAR COYLE, Baritone,
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| 3584 | { Big Bad Bill
Hula Lou } | LAYTON and
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| 3585 | { A New Kind of Man (Gal) (With a New Kind of Love
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Marcheta } | |
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- | | | |
|------|--|--|
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I'll Take Her Back if She Wants to Come Back,
Fox Trot } | HANNAN
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| 3567 | { Oh! How I Love My Darling,
Fox Trot
I Wonder What's Become of Sally, Waltz. The CAVALIERS (Waltz Artists). | COLUMBIA NOVELTY ORCHESTRA.
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Doo-Wacka-Doo, Fox Trot } | NEW PRINCES'
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BAND |
| 3577 | { June, Fox Trot
Tantalising Tallahassee, Fox Trot } | |
| 3578 | { I'm Wonderful, Fox Trot
Specially for You, Fox Trot } | |
| 3530 | { The Golden West, Waltz
Back Where the Daffodils Grow, Fox Trot } | The SAVOY HAVANA
BAND. |
| 3581 | { Go 'long Mule, Fox Trot
She Loves Me, Fox Trot } | |
| 3586 | { Dear One, Fox Trot
Adoring You, Fox Trot } | |
| 3587 | { Mad, Fox Trot ('Cause You Treat Me This Way)
It's a Man Ev'ry Time, It's a Man, Waltz } | GLENEAGLES
HOTEL BAND |
| 3588 | { My Best Girl, Fox Trot
Georgia Lullaby, Waltz } | |

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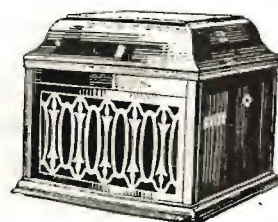
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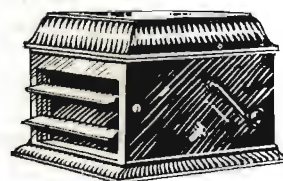
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National Gramophonic Society Notes

[All communications should be addressed to the Secretary, N.G.S., 58, Frith Street, London, W.1.]

OBJECT OF THE SOCIETY :—*To aim at achieving for gramophone music what such societies as the Medici have done for the reproduction of the printed book.*

COST OF MEMBERSHIP :—5s. a year subscription. £3 5s. half-yearly (on March 24th and September 29th) for records, packing and (inland) postage. Twenty-four twelve inch double-sided records will be issued every year (i.e., they cost 5s. each, with 10s. a year for packing and postage. Members abroad or in the Dominions have a separate account for postage).

The Society is limited to 1,000 members.

The current year began on September 29th, 1924. New members will receive the Debussy and Beethoven quartets already issued until the edition is exhausted, (Debussy's Quartet in G minor, Op. 10, and Beethoven's Quartet in E flat, Op. 74. Six records, played by the Spencer Dyke String Quartet).

As far as is practicable, members will be allowed to buy extra sets or extra single records at 5s. each and postage; but in no circumstances may they sell a N.G.S. record to a non-member for less than 7s. 6d.

A list of works suggested for recording by the Society is issued to members, and the Advisory Committee, which consists of the Editor, the London Editor, Messrs. W. R. Anderson, W. W. Cobbett, Spencer Dyke, and Alec Robertson, is largely influenced in framing the programme for the future by the opinions on this list expressed by members. It must be clearly understood, however, that the Society does not intend to duplicate any works published or in course of preparation by any of the Recording Companies, and that the Advisory Committee uses such information as it can acquire in order to avoid this duplication.

All works are recorded complete. They should be played at the rate of 80 revolutions a minute.

The Cobbett Record

NOTHING could be more encouraging than the bundle of letters which Mr. W. W. Cobbett has received from members thanking him for his gift of the Raff and Rubinstein record played by his Quartet. They all tell the same story of delighted appreciation, and most of them add a prayer that the Cobbett Quartet may soon be heard in a complete work for the Society. One says, "I should imagine that this, together with the previous N.G.S. records, represents the high-water mark of recorded chamber music, and even merely in the light of 'value by limitation' the Cobbett record should be most highly cherished by its fortunate recipients. To my mind there is something deliciously Augustan in the idea of this issue gratis!" Another adds

this sting to the wagging tail of his letter—"I must say that the Society has started brilliantly and is doing its best to live down the dreadful name with which it has saddled itself!"

But an unfortunate situation has arisen. Of the three hundred records sent out, no less than twenty-six reached their recipients broken or damaged, and though it may be possible to exact reparations from those responsible, it is not possible to replace the records by new ones. One cannot, except at a great cost, have a few dozen pressings made any more than a few dozen re-printings of a book which is out of print though still set up in type. But Mr. Cobbett has again come to the rescue as far as he can, and has given us fifteen copies of an exquisite record made by him and Mr. Adolf Mann some time ago, a *Gavotte* of his own. We are drawing lots to choose which of the twenty-six sufferers are to receive these; but let us say, quite frankly and brutally, that if any member who has received the Raff-Rubinstein record safely feels that he could bear to part with it he will be doing a relatively noble action in letting us give him the address of someone who would appreciate it.

* * *

The Second Batch

By the time that these lines are read or very soon afterwards the Schönberg and Schubert records ought to be in the hands of members. An explanatory leaflet will accompany them.

Voting lists for the rest of the year's programme have been sent to members. The results will be determined on March 3rd.

* * *

New Members

The roll of members is steadily increasing, and the obvious success of the first recordings makes us anxious to reach as soon as possible the goal which we declared at the beginning—the thousand. Although we have members in most parts of the world—a Japanese enthusiast is the latest recruit—the Society is not apparently as well known as it should be in the home circles where the records would be used to the greatest advantage; that is to say in educational centres and hospitals. We have intentionally offered membership to corporate bodies as well as to individuals and have agreed to let any reasonable combination of people club together to get the records, because we feel that in this way the influence of the music will be distributed over a wider area without increasing the cost.

Two Notes on Gramophone Adjustments

By P. WILSON

Alignment

I HAVE recently examined a large number of machines of standard makes and have been disturbed to find that in many the needle overlaps the spindle by a substantial amount though little or no "divergence" (p. 129) is used. In all these cases the alignment has been made worse by the way in which the machine was assembled. Only in one case (the Decca) have I found any overlap to be justified by the amount of divergence used. Unfortunately, too, I find that as a rule the correction of tracking error in existing machines of standard makes is so difficult as to be dangerous for any ordinary person to undertake. If the tone arm has a telescopic mouthpiece the correction is simple: one only has to have a new mouthpiece made. In goose-neck machines with a Continental fitting this can be unscrewed and refixed at the proper angle. But for ordinary goose-neck or straight tone arms there appears to be no simple solution. Theoretically, it is possible to effect a cure by cutting the goose-neck, as I remarked in my previous articles. But this will not serve for a tapered neck. The neck might be opened out with gas pliers, as Capt. Barnett suggested in December, and this method would apply also to straight tone arms which have insufficient divergence. But these are delicate operations not to be undertaken lightly: the risk of kinking is very considerable. For this reason, I do not recommend any reader to undertake the task unless he can, and is prepared to, replace his tone arm if anything should go wrong.

One other word of warning. Unless the tone arm has a telescopic mouthpiece, care has to be taken, in designing a tone arm or any alteration, that the sound box will be vertical when playing. If the horizontal axis of the tone arm is not at right angles to the face of the sound box this is particularly important.

Side Pressure and the Levelling of Gramophones

In my reply to Mr. Raymond's letter in December I pointed out that side pressure is most easily created by an unbalanced tone arm. In principle and in practice an unlevel machine has the same effect. Very few floors nowadays are quite level; the one in the music room at the London Office is like a saucer! It is therefore of some importance to attend to this matter of levelling. It is not even necessary to use a spirit level. A much better plan is to run a single-sided 12 inch record on the machine with the blank side uppermost. The machine should then be packed up until the sound box (with needle) will remain steady wherever it is placed on the moving record. If the needle overlaps the spindle, the machine may need packing up on the left: any tendency for inward swing is in this case practically constant right across the record. If the needle does not reach to the spindle, packing up in front is usually more effective. Sometimes both methods have to be employed.

The advantage of using this method rather than a spirit level method is that the adjustment is made in the running position and therefore not only corrects a faulty level but also automatically allows for any slight irregularity in the fixing of the tone arm and turntable.

When the gramophone is playing a record, the needle engages in a groove and the needle friction is therefore slightly greater than it was on the blank side of the single-sided record. This extra needle friction is just what is necessary to overcome the pivot friction of a freely-moving tone arm and to help the needle to follow the grooves without undue pressure. Of course, if the tone arm does not swing freely the levelling adjustment here suggested will fail. The remedy is obvious.

P. WILSON.

IMPORTANT NOTICE.—On the opposite page will be found a Diagram, exact to scale, of a protractor prepared by Mr. Wilson for the benefit of our readers. It will, if used, convince them how deceptive the naked eye can be in the estimation of errors of alignment. It is backed by an advertisement, like the Translations, and can be cut out and pasted on cardboard, so that each reader can judge for himself whether his machine is doing unnecessary damage to his records. If sufficient applications are sent to the London Office we are prepared to supply the protractor printed upon cardboard, and ready for use at a nominal charge to cover the cost of printing and postage.

THE WILSON ALIGNMENT PROTRACTOR

Directions for Assembling.

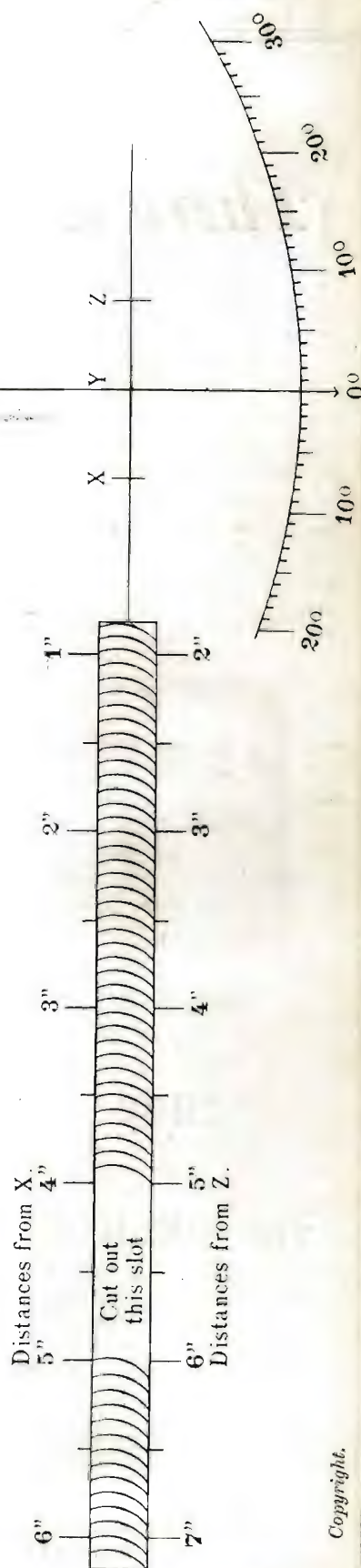
1. Cut out the pointer and the protractor enclosed within the rectangle.
2. Paste the protractor smoothly on a piece of cardboard (or 3-ply) which is approximately the same thickness as a record.
3. When quite dry, cut out the slot of the protractor.
4. Paste the pointer on a piece of thin but stiff card.
5. Pivot the pointer on the protractor at the points marked by means of a drawing pin. Cut off or file down the point of the drawing pin so that it does not project through the card on the under side.



Pivot for
pointer.

Directions for Use.

1. Place the slot over the spindle and the needle on one or other of the points X, Y, or Z. The distances of the needle from the spindle are measured on the slot scales. If the point Y is used the mean of the readings is taken.
2. Rotate the pointer until the lines drawn on it are parallel to the face of the Sound Box and read off the angle of error from the Protractor Scale.



Orchorsol
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*Awarded the Gold Medal
at the Steinway Hall Test*

There is no comparison

between an Orchorsol and any other gramophone, because it sets an entirely new standard of reproduction—a standard which is winning the enthusiastic appreciation of music lovers all over the country.

The only comparison that *can* be made is with music itself, and so perfect is the reproduction on the Orchorsol that you quickly come to appreciate the most subtle shades of musical expression—music which an ordinary gramophone cannot reproduce.

Other handsome
Table and Pedestal
Models, in Oak and
Mahogany, from
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it comes post free and by return.*

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is made of a wood specially chosen for its acoustic properties, the sound passage is absolutely free from obstruction. Scientifically constructed to avoid all sharp bends and sound-distorting angles. It will immensely improve the tone of your machine. May we send one on approval? In response to a growing demand—

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TRANSLATIONS

(Contributed by Mr. H. F. V. LITTLE)

LA CALUNNIA È UN VENTICELLO

(Il Barbiere di Siviglia—Rossini.)

Chaliapin, H.M.V., D.B.107, 12in., d.s., red.

Journet, H.M.V., D.B.308, 12in., d.s., red.

Mardones, Col., A.5200, 12in., d.s., l.blue.

Didur, Fonotipia, 74119, 30 cm.

Lazzari, Vicalion, A.0222, 12in., d.s., pink.

La calunnia è un venticello, un'auretta assai gentile
Slander is like a little breeze, a very gentle zephyr

Che insensibile, sottile, leggermente, dolcemente
That imperceptibly, subtly, lightly, softly

Incommincia, incommincia a susurrar.
Commences, commences to murmur.

Piano, piano, terra terra, sotto voce sibilando,
Softly, softly over the ground, whispering in an undertone,

Va scorrendo, va ronzando, va scorrendo, va ronzando;
It goes gliding and rambling on, gliding and rambling on;

Nelle orecchie della gente s'introduce, s'introduce destramente;
Into people's ears it enters skilfully, enters skilfully,

E le teste ed i cervelli, e le teste ed i cervelli
And their heads and brains, their heads and brains

Fa stordire, fa stordire e fa gonfiar.
It amazes, astonishes and inflates.

Dalla bocca fuori uscendo lo schiamazzo va crescendo;
Then, issuing forth from the mouth, the noise goes on increasing;

Prende forza a poco a poco, vola già di loco in loco,
Little by little it gains in force; now it flies from place to place,

Sembra il tuono, la tempesta, che nel sen della foresta
Like the thunder and the storm, that in the heart of the forest

Va fischiando, brontolando, e ti fa d'orror gelar.
Keep whistling and rumbling, and freeze you with horror.

Alla fin trabocca e scoppia, si propaga, si raddoppia,
Finally it overflows and breaks out, is spread about and augmented,

E produce un esplosione come un colpo di cannone,
And produces an explosion like the cannon's roar,

Come un colpo di cannone, un tremuoto, un temporale,
Like the cannon's roar, an upheaval, a storm,

Un tremuoto generale che fa l'aria rimbombar,
A general upheaval that makes the air resound,

Sì, che fa l'aria rimbombar.
Yes, that makes the air resound.

E il meschino calunniato, avvilito, calpestato,
And the poor slandered wretch, reviled, trampled on,

Sotto il pubblico flagello per gran sorte va a crepar.
Under the public lash, is glad to sink off and perish.

E il meschino..., etc.

AVE SIGNOR

(Mefistofeles—Boito.)

Mardones, Col., A.5192, 12in., d.s., l.blue.

Chaliapin, H.M.V., D.A.101, 10in., d.s., red.

Sung by Mephistopheles to the Heavenly Host.

Ave Signor!
Hail, Lord!

Perdona se il mio gergo si lascia un po' da tergo
Excuse me if my jargon falls a little behind

Le superne teodie del paradiso;
The celestial hymns of Paradise;

Perdona se il mio viso non porta il raggio
Excuse me if in my appearance I lack a halo

Che inghirlanda i crini degli alti cherubini;
Like those which wreath the brows of the high cherubim;

Perdona se dicendo io corro rischio di buscar qualche fischio.
Excuse me if in speaking I run the risk of being hissed.

Il re piccin della piccina terra ognor traligna ed erra,
The little monarch of the tiny earth continues to degenerate and err,*

E, al par di grillo saltellante a caso,
And, just like a grasshopper hopping about at random,

Spinge fra gli astri il naso,
Sticks his nose up to the stars,

Poi con tenace fatuità superba fa il suo trillo nell'erba,
Then, with superb, obstinate stupidity, utters his chirp in the grass,

Borriosa polve! tracotato atomo! fantasima dell'uomo!
Conceited dust! arrogant mite! phantom of a man!

E tale il fa, quell'ebra illusione ch'egli chiama: Ragion, ragion.
This is what that delusion which he calls Reason, Reason, does for him.

Ah! Sì! Maestro divino, in buio fondo erollo il padron del mondo,
Ah! Yes! Divine Sir, in deep gloom is the master of the world tottering,*

Ah! Yes! Divine Sir, in deep gloom is the master of the world* tottering,

E non mi dà più il cuor, tant'è fiaccato, di tentarlo al mal.
And I have not the heart, he is so weary, to tempt him to sin.

* i.e. Man.

DI TU SE FEDELE IL FLUTTO
M'ASPETTA

(Il Ballo in Maschera—Verdi.)

Caruso, H.M.V., D.A.102, 10in., d.s., red.

Martinelli, H.M.V., D.A.523, 10in., d.s., red.

Di tu se fedele il flutto m'aspetta,
Say if the faithful waves lie in wait for me,

Se molle di pianto la donna diletta
And if the dear girl wet with tears

Dicendomi addio, dicendomi addio,
When bidding me good-bye, bidding me good-bye,

Tradi l'amor mio, tradi l'amor mio.
Betrayed my love, betrayed my love.

Con lacere vele e l'alma in tempesta
With sails all in tatters and rage in my bosom

I solchi so franger dell'onda funesta,
My course I can plough through the angry deep,

L'averno ed il ciel irati sfidar,
Defying both Hell and the wrathful Heavens,

L'averno ed il cielo irati sfidar.

Sollecita, esplora, divina gli eventi,
Haste then, seek out, divine what is to be,

Non possono i fulmin, la rabbia de' venti,
But neither lightning nor raging winds,

La morte, l'amore sviarmi dal mar, no, no, no, no,
Nor death nor love can turn me from the sea, no, no, no, no,

La morte, l'amore sviarmi dal mar,

La morte, l'amore sviarmi dal mar.

The APOLLO Super IV (British Patent 171299)

Is the only Gramophone which does full justice to the deeper qualities of tone.

The reason for this is apparent from the diagram herewith. The function of the internal horn of a Gramophone is to amplify the sounds produced by the sound-box which by themselves are too feeble. A horn will not amplify a note which is lower in pitch than its own fundamental note. Therefore, the ordinary short horns fitted in Gramophones tend to exaggerate the higher notes at the expense of the lower tones. In the Super IV, the five-foot aluminium resonator is carefully designed to amplify all the notes of the scale, and thus to give a CLEARER, ROUNDER, and RICHER TONE than ordinary Gramophones. The needle track alignment is correct.

THE APOLLO Super IV

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MOTOR—Type GGR double spring, worm gear, helical wind, heavily nickelled. PLAYS 17 mins. AT ONE WINDING.

TURNTABLE 12 ins. dia., new pattern velvet-covered.

Three bowls for needles.

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Apollo Standard „ „ £2 : 5 : 0

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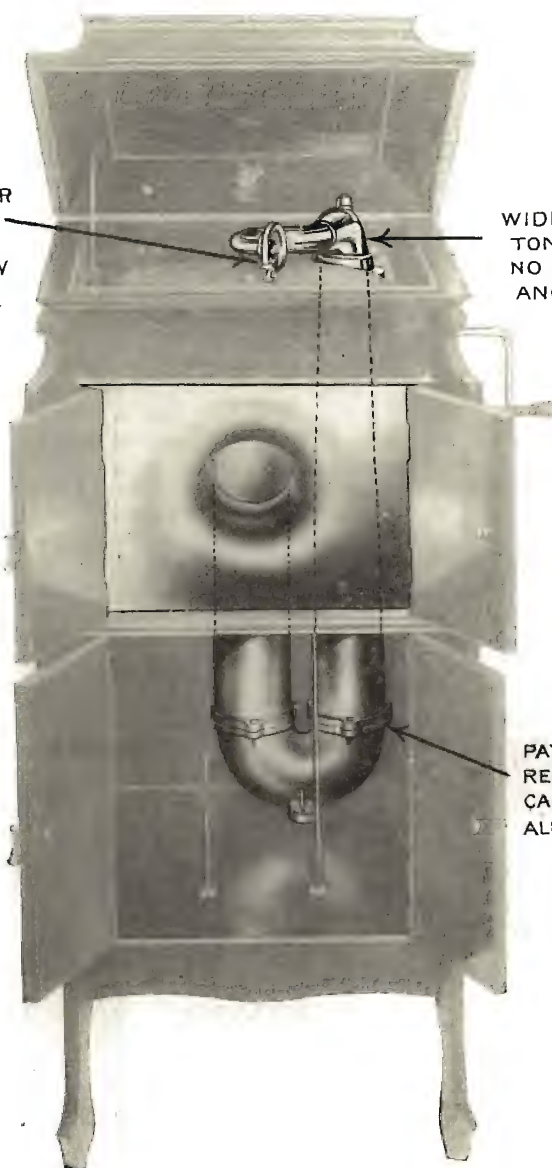
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APOLLO SENIOR
SOUND BOX,
HELD BY
THUMB SCREW

WIDE THROAT
TONE ARM.
NO SHARP
ANGLES.

PATENT 5 FT
RESONATOR,
CAST IN SOLID
ALUMINIUM



Sull' agile prora che m'agita in grembo
On the rocking ship, that shakes me in its lap,
 Se scosso mi sveglio ai fischii del nembo,
If I wake up, pitched and tossed, to the howling of the storm,
 Ripeto fra' tuoni, ripeto fra' tuoni
I repeat amid the thunder, repeat amid the thunder
 Le dolci canzoni, le dolci canzoni,
The dear songs, the sweet songs,
 Le dolci canzoni del tetto natio,
The charming songs of my native home,
 Che i baci ricordan dell'ultimo addio
That bring back to mind the last farewell kisses
 E tutte raccendon le forze del cor,
And kindle anew all the heart's emotions,
 E tutte raccendon le forze del cor.
 Su dunque, risuoni la tua profezia
Come on then, and let's hear your prophecy
 Di ciò che può sorgere, dal fatto qual sia;
Of things that will happen, whatever they may be;
 Nell' anime nostre non entra terror, non entra terror.
Into our hearts fear doesn't enter, fear doesn't enter,
 Nell' anime...

DUNQUE IO SON

(Il Barbiere di Siviglia—Rossini.)

Galvany and Ruffo, H.M.V., D.B.400, 12in., d.s., red.
 Lipkowska and Blanchart, Col., A.5297, 12in., d.s., l.blue.

Duet between Rosina and Figaro.

- R.: Dunque io son—tu non m'inganni?—dunque io son la fortunata!
Then I am—you are not deceiving me?—then I am the lucky one!
 (Già me l'ero immaginata, lo sapea prima di te.)
(I had already guessed it, I knew it before you did.)
 Dunque io..., as before.
- F.: Di Lindoro il vago oggetto siete voi, bella Rosina,
Lovely Rosina, you are Lindor's fair charmer,
 Siete voi, siete voi, bella Rosina.
You are, you are, lovely Rosina.
 (Ah! che volpe sopraffina, ah! che volpe sopraffina,
(Oh! what a cunning fox, what a cunning fox,
 Ma l'avrà da far con me, sì, ma l'avrà da far con me.)
But she'll have to deal with me, yes, have to deal with me.)
- R.: Senti, senti, ma a Lindoro per parlar come si fa?
Listen, listen, how can I manage to speak to Lindor?
- F.: Zitto, zitto! qui Lindoro per parlarvi or or sarà.
Hush! Hush! Lindor will be here presently to speak to you.
- R.: Per parlarmi? bravo, bravo! Venga pur, ma con prudenza.
To speak to me? Bravo, bravo! Let him come, but cautiously.
 Io già moro, io già moro d'impazienza! Ma che tarda?
cosa fa?
I'm already dying with impatience! What delays him? What is it?
- F.: Egli attende qualche segno, poverin, del vostro affetto;
Poor fellow, he is waiting for some sign of your affection;
 Sol due righe di biglietto gli mandate, e qui verrà,
Send him a note, only two lines, and he will be here,
 Gli mandate, e qui verrà. Che ne dite?
Send it him and he will be here. What do you say?
- R.: Non verrei—
I hardly like to—
- F.: Su, coraggio!
Come, courage!
- R.: Non saprei—
I scarcely know how to—

- F.: Sol due righe!
Only a line or two!
- R.: Mi vergogno.
I'm ashamed.
- F.: Ma di che? ma di che? si sa? Presto, presto, quà il biglietto!
Why? what for? who knows? Quickly now, with a note!
- R.: Un biglietto—eccola quà!
A note—here it is!
- F.: Già era scritto! ve' che bestia, ve' che bestia, il maestro faccio a lei!
Already written! See what a fool I am to try to be her teacher!
- R.: Fortunati affetti miei, io commincio a respirar!
My feelings are happy, I begin to breathe again!
- F.: Ah! che in cattedra costei di malizia può dettar!
Oh! Just like a professor she could lecture on artfulness!
- R.: Ah! tu solo, Amor, tu sei che mi devi consolar,
Oh! Love, thou alone canst comfort me,
 Che mi devi, mi devi consolar.
- F.: Donne, donne! Eterni Dei, chi v'arriva, chi v'arriva,
Women, women! Eternal Gods, who can succeed,
 Chi v'arriva a indovinar?
Who can succeed in understanding you?
- R.: Ah! tu solo, Amor..., as before.

A few of the above lines are repeated in the singing, but the lines are easy to follow.

IN UOMINI, IN SOLDATI

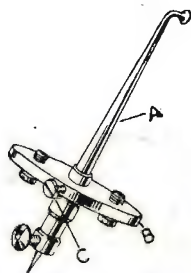
(Cosi fan tutte—Mozart.)

Bori, H.M.V., D.A.132, 10in., red.

- In uomini, in soldati, sperare fedeltà? In uomini sperare fedeltà?
In young men, in soldiers, expect fidelity? In young men expect fidelity?
- In soldati sperare fedeltà, fedeltà, fedeltà?
In soldiers expect fidelity, fidelity, fidelity?
- Non vi fate sentir per carità! Non vi fate sentir per carità!
My goodness, don't let anyone hear you! don't let anyone hear you!
- Di pasta simile son tutti quanti, son tutti quanti;
Of the same type are all the lot, are all the lot;
- Le fronde mobile, l'aure incostanti han più degli uomini stabilità.
The swaying branches, the fickle breezes have more stability than young men.
- Mentite lagrime, fallaci sguardi, voci ingannovoli, vezzi bugiardi,
Lying tears, fraudulent looks, deceitful voices, false charms,
- Son le primarie lor qualità, son le primarie lor qualità
Are their chief qualities, are their chief qualities.
- In noi non amano che il cor diletto,
They only like us while we amuse them,
- Poi ci dispregiano, negano affetto,
Then they despise us, deny us affection,
- Nè val da' barbari chieder pietà,
Nor is it of use from the wretches to plead for pity,
- Nè val da' barbari chieder pietà, chieder pietà, chieder pietà.
Nor is it of use from the wretches to plead for pity, to plead for pity, to plead for pity.
- Paghiam, o femine, d'ugual moneta
O women, pay back in its own coin
- Questa malefica razza indiscreta:
This unreasonable, pernicious crew:
- Amiam per comodo, per vanità [repeated eight times].
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Analytical Notes and First Reviews

THE SURPRISE SYMPHONY

PARLOPHONE.—E.10242, 10243, 10244 (12in., 4s. 6d. each).—**The Opera House Orchestra**, conducted by Dr. Weissmann: **Symphony No. 6 in G major** (Haydn).

A story is told of a performance of Haydn's "Surprise" Symphony some years ago, at which, when the bang constituting the surprise occurred, a man in the stalls opened one eye sleepily and said: "Come in!" That was by no means what Haydn intended. Writing away from reference books I stand open to correction when I say that the composer was not entirely pleased with his audiences on his visit to England to get his Doctorate of Music. They became distinctly languorous during the slow movements of his symphonies, sometimes relapsing completely into the arms of Morpheus. So Haydn, with his keen sense of humour, prepared the surprise which gives the symphony its name. "There all the women will scream," he is reported to have said.

No doubt the sudden crash seriously disturbed their digestions even if it did not jangle their nerves. The most it can hope to do to our sophisticated selves is to raise a smile, though there is just a possibility of its succeeding still in Camberley or Cheltenham, where the percentage of retired Anglo-Indians (with livers) is high. The symphony, in the usual four movements with a slow introduction, is constructively as crystal clear as all the works of this composer. The second movement, an air with four variations, contains the surprise—a crash from the whole orchestra of strings, wind, and drums (the latter's part is of the most importance, naturally, in producing the effect) after the gentle start on *pianissimo* strings. Trumpets and drums disturb the peace of the second variation in which, as in the next one, there is some charming contrapuntal writing. The final variation is loud and the coda might lead one to expect a strident ending, did one not know the old joker; he ends, of course, very quietly. How thankful the old ladies must have been! The other movements require no detailed description.

Anyone who is beginning his education in orchestral tonediscrimination would do well to study this symphony for the woodwind treatment; the instruments chiefly in evidence are flute and oboe; clarinets are not used.

The recording is first-rate, and it not only displaces entirely the old cut H.M.V. version (which comprised two movements only), but it represents a standard of excellence that the Parlophone Company will find hard to surpass.

N. P.

BRUNSWICK

15089 (10in., 5s. 6d.).—**Minneapolis Symphony Orchestra**: **Waiata Poi** (Hill) and **Melodrama** from Piccolino (Guiraud).

15081 (10in., 5s. 6d.).—**Leopold Godowsky** (piano): **Music Box**, Op. 32 (Liadow) and **Playera**, Spanish Dance, Op. 5 (Granados).

10101 (10in., 4s. 6d.).—**Mario Chamlee** (tenor): **Marcheta** and **Memory Lane**.

The Minneapolis Symphony Orchestra know how to play American music. *Waiata Poi* will not set the Thames on fire and it will raise high-brows yet higher. Admittedly the treatment of the brass is blatant and the "dramatic pause" effect is used far too often. All the same, I enjoyed the vitality of the rhythm. Those who can stand a certain amount of jazz noise will probably like it—as I did myself. But I hated the *Melodrama*. It is played on the strings, but otherwise resembles nothing so much as those mournful quasi-religious tunes that one hears all too often at street corners. The recording is good.

Godowsky is a really great pianist, and he does everything a man can do with these two short pieces. The *Music Box* is a familiar item and the player is entirely successful in making his instrument sound like what it is not; whether this is worth doing is another matter. *Playera* has two pleasant tunes, though it is a little spoilt (like so much Spanish music) by too much repetition. Here the piano really is a piano, the reproduction being excellent. Godowsky's fine sense of rhythm adds much to both pieces.

Remembering some disparaging remarks I made lately about Chamlee I tried hard to like him this month. But it was no good. All I can say is that I did not notice the "scoop" this time. But I don't like his voice and the music bores me. The *recipe* for a

piece like *Marcheta* is delightfully simple. You take a tune of eight bars, of which all but the last two have the same rhythm, and repeat it as much as you can. In this ten-inch record it comes seven times, such variety as there is being provided by another tune in exactly the same rhythm, and by the use of two alternative cadences. The result is something unforgettable—that's the tragedy of it! *Memory Lane* is just a little bit less monotonous. Chamlee's diction, by the way, is fairly good, as is also the recording.

I noticed a considerable scratch in my record of Godowsky's second piece. Otherwise the surfaces are quite good.

P. P.

COLUMBIA

(March Bulletin.)

L.1617, 1618, and 1619 (12in., 7s. 6d. each).—**The Symphony Orchestra**, conducted by Hamilton Harty: **Le Carnaval des Animaux** (Grand Fantaisie Zoologique) (Saint-Saëns).

L.1620 (12in., 7s. 6d.).—**Lener String Quartet** and **Mrs. O. Loeser-Lebert**: **Piano Quintet in F minor** (Second Movement—Lento) (Franck). (G. & T.)

L.1613, 1614, and 1615 (12in., 7s. 6d. each).—**A. Catterall** and **J. S. Bridge**, with orchestra, conducted by H. Harty: **Concerto in D minor for two violins** (Bach), and (one side) **Finale of Duet in D**. Unaccompanied (Spohr).

L.1616 (12in., 7s. 6d.).—**Hubert Eisdell** (tenor) with piano: **Where'er you walk**, from *Semele* (Handel) and **Onaway, awake, beloved**, from *Hiawatha's Wedding Feast* (Coleridge-Taylor).

9026 (12in., 4s. 6d.).—**Arthur Jordan** (tenor), with piano, and violin obbligato by B. Reillie: **The Lord is my shepherd** (Walford Davies), and **Ave Maria** (Franck).

D.1496 and 1497 (10in., 5s. 6d. each).—**Albert Sammons**, with piano: **Chaconne** (Vitali).

D.1504 (10in., 5s.).—**Dino Borgioli** (tenor): **Salve! dimora**, from *Faust* (Gounod), and **Mi par d'udir ancora**, from *Pescatore di Perle* (Bizet).

D.1505 (10in., 5s.).—**Norman Allin** (bass), with orchestra, conducted by A. W. Ketelby: **The Lord worketh wonders**, from *Judas Maccabæus* (Handel), and **I am a roamer**, from *Son and Stranger* (Mendelssohn).

3568 (10in., 3s.).—**Glanville Davies** (baritone): **Consume them all**, from *St. Paul* (Mendelssohn), and **Don Juan's Serenade** (Tchaikovsky).

3569 (10in., 3s.).—**Edgar Coyle** (baritone) with string quartet: **It was a lover and his lass** (Morley) and **The lass of Richmond Hill**.

3559 (10in., 3s.).—**J. H. Squire Instrumental Trio**: **In the gloaming** (Harrison) and **Whisper and I shall hear** (Piccolomini).

3590 (10in., 3s.).—**Ronald Gourlay**: **The Dicky Bird Hop** (whistling solo) (Gourlay): **They met** (Oake), and **The village brass band** (Gourlay). (Songs at the piano).

3561 (10in., 3s.).—**Tom Clare** (entertainer at the piano): **This Freedom** and **One little one more** (Sterndale Bennett).

In the days of a Varèse, with his "lion roars" and other fierce noises, this music of Saint-Saëns sounds a little mild, and smacks of the nursery. He seems to have been very jealous about his *Zoological Fantasy*, for he permitted its performance on but few occasions while he was alive, and only authorised its general "release" in his will. One movement only became very familiar—*Le Cygne*.

The original scoring was for strings, flute and piccolo, clarinet, two pianos, xylophone and harmonica, but this appears, in the version heard here, to have been strengthened by the addition, in at least one movement, of a brass instrument.

Introduction and Royal Lion's March.—The roar of the king of beasts is rather like that promised by Bottom, but the composer contrives to give a very fair effect of pomposity.

BELTONA

March, 1925.

Regd.

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IT is our great pleasure this month to introduce to our Beltona patrons two sweet songs by that wonderful tenor, Mr. Herbert Thorpe; his rendering of that fascinating ballad, "Come into the Garden, Maud," is wonderfully impressive and is certain to appeal very strongly to all our friends. You will hear more of this famous artist later on.

We also include two further titles by Miss Minnie Mearns, who needs little introduction from us; we would like to say that Miss Mearns has never been heard in better voice than in these two beautiful songs. Don't forget the two songs by Charles Coburn himself—a link with the past.

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My Prayer. (W. H. Squire).
Sung by Minnie Mearns (Contralto) with Orchestral Accompaniment. | |
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| 677 | Of a' the airts the win' can blaw. (Traditional).
Come into the Garden, Maud. (Balf.)
Sung by Herbert Thorpe (Tenor) with Piano Accompaniment. | |
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Hens and Cocks.—The farmyard noises are neatly presented by pianos, strings and clarinet.

Hemioni (Swift Animals).—These are wild asses, depicted by the pianos, kicking up their heels in octaves, and scampering up and down the keyboard.

Tortoises.—A borrowed melody is played very draggingly, while the piano accompanies with repeated triplet chords.

The Elephant.—A happy jest. Brass and piano together, the former attempting a ponderous measure (taken from the Sylphs' Dance in Berlioz' *Faust*).

Kangaroos.—Skips and flirts by the two pianos. But are kangaroos so graceful as this music implies?

Aquarium.—Piano arpeggios and harmonica's bell-like sounds, with wood-wind and strings playing a melody, give an effect of shimmering water, and of swift, flexible movement under the surface.

Long-eared Personages.—A rather sad, not to say maudlin bray from the donkeys (two fiddles).

The Cuckoo in the Depths of the Wood.—Clarinet imitates the bird, while pianos provide a background that is not particularly atmospheric. This is a dull movement.

The Aviary.—The flute, of course, comes into play here, while the pianos suggest the "native woodnotes wild" of other birds, possibly. Strings, *tremolo*, fill in the picture. The cuckoo has the last word.

Pianists.—Here is a stroke of justice! These creatures play finger exercises, which the composer directs to be given out in a clumsy manner, like that of a learner. But what was he doing to omit from his menagerie those still stranger, wilder curiosities, singers?

Fossils.—Dry humour, in the throwing about of some familiar tunes—one of them Saint-Saëns' skeleton dance, from his *Danse Macabre*. Some bits of French popular tunes come in also.

The Swan.—The well-known 'cello solo (with both pianos accompanying). It is expressive, and quite an admirable little piece. The solo instrument's tone is not very rich.

Finale.—A showy and musically very thin conclusion.

These jokes are all very well for the family circle, but scarcely bear transplanting to the concert-room, and certainly they seem very slight in recorded form. I do not think Columbia is justified in spending three records (not every side of them quite full) on them. There is not, to my mind, a guinea's worth of fun in this music. Some of it is quite well done, but hundreds of composers could do as well, or better.

The Franck quintet movement (a small point, why does "Quintette" appear, on the record?) is a beautiful example of the composer's art, lofty and self-communing, that seems to take one out of wordly things. Its note of austerity may make some listeners feel that it is not very easy to get into touch with the composer. The effort is well worth while, though.

The drooping figure that the first violin gives out at the beginning of the movement has in it a gentle melancholy. The thematic material is slight, and is somewhat freely treated in the first few pages. There is a good deal of arpeggio figuration against the piano's repeated-chord or flowing-arpeggio background (which the player makes sufficient, yet not too prominent. Her flow of tone is very agreeable throughout.) A fresh idea is linked on to the first, at the point where, after full harmony, the piano begins its rising, syncopated chords, and the 'cello comes in with a phrase, again drooping gracefully, to be followed by the other strings (page 45, line 2). The extremely soft parts do not quite receive the delicacy one would like. The quartet seems afraid, for once, to give us a real *pianissimo*. The return of the first section completes the movement, which is by no means divided into three parts, after the Gallic manner of earlier quartets. The blending of the sections gives the effect of unbroken meditation, in one mood, with increase and decrease of emotion. Apart from the defect mentioned, this is a musically performance indeed.

The *D minor violin concerto* is the greatest favourite of Bach's works in this form. The old form of a concerto first movement was a good deal simpler than that which Haydn and Beethoven developed, and so the music is easier to listen to.

First Movement.—There are two chief themes: that with which the second fiddle leads off, and the other, having the characteristic string figure of jumps of over an octave (starting at bar 22, the time being four in a bar). There is a typically Bachian sturdiness about the first theme, particularly. It receives a good deal of treatment, the first fiddle repeating it, in the key a fifth higher, as soon as it has been enunciated, and the lower strings of the orchestra giving it out soon after. The second theme appears, in a transformed manner,

with skips of a sixth instead of a tenth, as at first. This may be considered a little development of the original idea. The way in which the instruments, solo and orchestral, throw the themes about is very invigorating. The fiddles are like a pair of athletes trained to a hair, giants rejoicing in their strength, who are on tip-toe, ideally poised either to do battle or to pull upon the same rope, whichever figure you prefer. Both have a fine chance to put forth their best efforts in this movement, and finely do the players rise to the opportunity in this record. You could not have a better exposition of the strength and purity of Bach's style.

The *Slow Movement* is the rarest contrast—all gentleness and heavenly serenity. There is only one chief idea, heard without any preamble, at the beginning. Its development is crystal-clear. A secondary idea, beginning with a descending figure of four notes, played by both solo instruments, plays its part as relief. The music moves with godlike dignity, and is full, also, of the loveliest tenderness. This is one of the most soothing heart-easing movements in all Bach's music, which has, for the quiet in spirit, so much of delight and cheer.

Last Movement. Allegro.—Another of the great old man's magical changes of mood. So alert and vigorous are the fiddles that no sooner is one off with the tune than the other, not to be held in for a single bar even, is on his heels. After 17 bars of interweaving, both solo instruments take up a new subject which can be recognised by reason of its four upward steps at the start, and by the fact that the upper strings of the orchestra sing it out, as well as the soloists in unison. A little later the orchestra occupies itself for a little with arpeggios, first falling and then rising, while the soloists saw away at two-part chords. Some triplets (three notes in the time of two) earlier and towards the end of the movement, help to work up the excitement. The material is used in the simplest yet most resourceful ways; the interest never flags, and we have an impression of controlled energy, of a great mind pouring forth beautifully balanced music in the easiest possible manner. It sounds so simple when Bach does it!

The soloists uphold the music splendidly, the only fault I have to find being that there is rather too much of one level of tone in the *Adagio*. The piano parts might, I think, have come with still more beautiful effect.

The Spohr music is unsophisticated and has a pleasant lilt, but it sounds just a little too "slick"—as if he had written it without much thought, as fast as he could lay pen to paper. Probably he did! I do not feel that the players are so consistently happy in this piece as in the Bach.

Mr. Eisdell is fairly good in *Onaway*, but his peculiar type of voice is not best suited in music that expresses any emotion above a very mild level. He is apt to import into it a trace of hardness, with which his ordinarily somewhat lambent tone does not blend too well. He holds the Handel air well, though he makes one or two breaks I would prefer not to hear. The revival of *Semele* at Cambridge recently reminded us what a lot of good stuff (besides this air) lies almost buried (as far as we in this country are concerned) in Handel's operas and oratorios. Who will dig out a dozen fine specimens, and give us one a month for a year? They would sell!

Mr. Jordan's voice has good power and clarity, though its quality soon becomes monotonous. If he could release it from the covering that robs it of richness sometimes, it would be a good deal better. The Franck is a melodious setting, and the twenty-third psalm to Walford Davies's simple music shows forth all its sweetness, unmarred by any trace of sentimentality.

The Chaconne was a Spanish dance in three time, often built on a recurring phrase in the bass. The name is now applied to pieces constructed invariably upon this plan. This example by Vitali, the seventeenth century composer and performer, who wrote an enormous amount of "sonatas" and dance music, is quite easy to follow. The variations on an eight-bar air, some of them extremely brilliant, are played with all Sammons's purity and power.

The *Faust* extract is entitled, on the record, *Salve! dimora*. Mr. Borgioli certainly lets forth a salvo of tone, very nasal and, to me, not a bit more likeable than it was a month ago. I regard this type of tone as disagreeable entirely.

Mr. Allin undertakes the very florid Handel air with good spirit, but though the general lines of his treatment are excellent—he is a fine, upstanding singer—I do not think his runs would all bear microscopic examination. This air is one of the most striking of all florid specimens. The orchestra keeps very much in the background. It might perhaps be as well if Mr. Allin stood further away from the recording horn, or if some other device were adopted (I am quite ignorant of the methods used in the studio) to maintain proportion, without eclipsing this fine bass. He sings the patter

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song of Mendelssohn with capital aplomb; his rhythmical swing here is splendid. Again the orchestra sounds curiously muffled.

Mr. Glanville Davies has a powerful, rather "edgy" voice, which he throws out boldly in the oratorio air. He has not much subtlety, however, and his treatment of the Tchaikovsky is inflexible.

Mr. Coyle's words are clear; he can "get over" a plain, straightforward song very happily. A little more variety in his style would do no harm. The rhythm in the Morley song might have a little more lilt, and the accompaniment would be the better of a few rests. It flows evenly, but rather stodgily, along.

The Squire Trio chooses very trivial music this month. The treatment is better than it deserves. Why cannot they put a little more faith in the public, and do nothing but really artistic music, letting it be as light and tuneful as they please?

Mr. Gourlay is a well-known blind entertainer. His whistling is perhaps the best part of this record. In the recitals with music his vocal inflections are not always ideal. In the *Village Band* imitation he is resourceful and funny. His suggestion of the instrument off the pitch is very good. He uses the piano well in his work.

Mr. Clare, like most music-hall artists, can demonstrate how to make words tell—a thing which I wish some concert artists would learn from their fellows of the footlights. These songs are only mildly funny. In the *One little one more* song I miss the rich unctuousness of Mark Lester, whose engaging confidences are potent in persuading the highest of high-brows to join in the chorus.

K. K.

HIS MASTER'S VOICE

(Operatic records.)

- D.A.569 (10in., 6s.).—Dmitri Smirnoff (tenor): **Forgive me, bright celestial vision and What is our life?**, from *Pique Dame* (Tchaikovsky). With orchestra, in Russian.
- D.938 (12in., 6s. 6d.).—The *Symphony Orchestra*, conducted by A. Coates: **The Chariot Race** from *Nero* (Boito) and **Salve Regina** (Prologue—Salmodia) from *Mefistofele* (Boito). With chorus.
- D.937 (12in., 6s. 6d.).—The *Symphony Orchestra*, conducted by A. Coates: **Wedding Procession Music** (Act 2) and **Introduction** (Act 3) from *Lohengrin* (Wagner).
- D.931 (12in., 6s. 6d.).—Florence Austral and Tudor Davies: **Love Duet** from *Lohengrin* (Wagner).
- D.930 (12in., 6s. 6d.).—The *Symphony Orchestra*, conducted by A. Coates (with R. Radford and chorus): **Hagen summons the vassals** (Scene 3 of *The Twilight of the Gods*) (Wagner).
- D.929 (12in., 6s. 6d.).—The *Symphony Orchestra*, conducted by A. Coates, with Beatrice Miranda, Nellie Walker, Gladys Ancrum and Robert Radford: **Wotan overtakes Brynhilde and Wotan's Sentence** from *The Valkyrie* (Wagner).
- D.B.753 (12in., 8s. 6d.).—Dmitri Smirnoff (tenor) and Maria Davidoff (soprano): **Oh, Tsarevitch, I implore thee**, from *Boris Godounoff* (in Russian) and Dmitri Smirnoff: **Pourquoi mon triste cœur**, from *The Fair at Sorotchinski* (Moussorgsky). (In French).
- D.B.756 (12in., 8s. 6d.).—Marjtte Offers (contralto): **Gerechter Gott and In seiner Blüthe bleicht mein Leben** (Adriano's air from Act 3 of *Rienzi*) (Wagner).
- D.B.752 (12in., 8s. 6d.).—Gota Ljungberg (soprano) and Browning Mummery (tenor): **Chi è quella donna biondi lassu?** and **Ora stammi a sentir**, from *Tosca* (Puccini).

As the H.M.V. bulletin gives a good idea of the background of incident into which each of the scenes of these records fits, it is unnecessary to fill space in giving such descriptions here.

The Tchaikovsky opera is still performed in America, but has not held the stage here for many years. Mr. Smirnoff gives us a good deal of pleasure, but some qualms on high notes, into which he always puts too much of a bleat for my taste. His nasality is also a drawback to full enjoyment of his singing. In the Moussorgsky extract he appeals quite strongly to our sympathies. Only a little too obvious "management" of his upper notes reminds us that he is not only a suffering soul here, but an operatic tenor—and remembers it, even in the midst of his woes. In his air alone,

the alternation of the plaintive instrumental tone with his unaccompanied phrases makes a most appealing effect. In the duet he is more emphatic, and, up to a point, sound. When he gets into the heights, we are never quite happy. Some characteristic Russian melodic droops are to be noted in this extract. The soprano's tone is very pleasant, and would be even more so if she held every note quite steadily. This is strongly-coloured music.

The *Lohengrin* orchestral music has been recorded before, but never more clearly and balancedly. The strings are not very strong in the upper reaches, but the flow of tone is rich and satisfying throughout. This is an excellent record, that is well worth adding to one's collection of favourites.

The much-discussed opera *Nero*, of which Boito made such a secret until its recent production in Italy, contains, to judge from the samples I have heard, very little that is really distinctive. This extract depicts the chariot-race in Act 4, and is only moderately exciting, even with the shouts of the crowd thrown in at the end. It is monotonous, and scarcely worth recording, I think. The *Salve Regina* is sung by a decently balanced chorus, but again is not a very thrilling piece of work. Mr. Davies puts plenty of passion into his singing, so that he becomes, in that respect, the senior partner in the duet from *Lohengrin*. The voices are well matched; Miss Austral wins when it comes to vocal ease, but her words can scarcely be made out, while most of Mr. Davies's can; so honours might be declared easy, were it not that one feels the male singer ought to have a bad mark for his straining. When he learns to sing with greater comfort (for us, as for him) his singing will be improved a hundredfold. He has some excellent qualities, and it is such a pity to hear him spoiling his voice by forcing, and exercising such tension. How much he might learn from Radford, who "gets his voice over" so effectively (and shares with Mr. Davies the good quality of letting us hear as many words as are to be expected). This orchestral work, as all that Coates does in Wagner, is about as good as it could be. There is a real thrill and the surge of primitive man's excitement in this *Twilight* music. By all means earmark the record for your Wagner collection.

The *Valkyrie* extract conveys equally well another kind of excitement. The chorus work rather wraps up the solo part, but the total effect is amply sufficient, in quality and quantity. Radford's declamation is a model of what such work should be (in the first part); in the second Miss Ancrum is scarcely as successful, either in letting us know her sentiments or in controlling her tone. The chorus work is very crisp.

The *Rienzi* air is an example of the Italian influence in early Wagner, and of the persistence of the idea of allotting a male part to a woman singer. Those who love the Italian type of air will recognise and appreciate the nature of the chief melody (beginning in the middle of the first side of this record). The singer has a certain small gustiness which makes the start of her notes rather unsteady. Her capacity for expression is good, and her upholding of the music's spirit consistently firm.

There is no end to Puccini extracts. Our B.N.O.C. tenor has the right type of voice for this music. Mdle. Ljungberg had a triumph in *Salome*, and it rather seems as if her quality were a little wasted on these strains. Her delicacy is charming; she is a complete artist. Puccini's music is tremendously clever, but to my dying day I shall deny that it is great art. Get into the sweeter air of Bach, Beethoven, Wagner, Mozart—and "whaur's yer Puccini noo?" This stuff, cloying, almost slimy, has the germs of decadence in it. It has a good deal in common with the "Yellow Book" spirit of the nineties—though, of course, that spirit is manifested in a very different way in Puccini. It is glazed over with every kind of superficial attractiveness; but play these two sides, and then any of the other vocal records in this batch, and say if there is not something fundamentally weak—something not quite healthy—in this Puccini music.

K. K.

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The March records of *His Master's Voice* have not arrived at the date of going to press, but a glance at the bulletin on p. xxiv shows that, apart from Stravinsky's "Fire Bird" music and from the long-overdue *Waldstein Sonata*, there is not very much to excite curiosity. The *Waldstein* played by Lamond is most important. If McCormack's recording of the two Brahms songs is as fine as his singing of them, D.A.628 will be a most desirable record, and a new record by Paderewski (D.A.633) is always welcome. Those who were disappointed by the singing of Miss Mary Lewis in *Hugh the Drovers* will be able to judge her in two airs from *Thais*, one of them the favourite *Meditation* (D.B.810).

PARLOPHONE

(March Issues.)

- E.10245, 10246, 10247 (12in., 4s. 6d. each).—**Opera House Orchestra**, conducted by Dr. Weissmann: *Carmen* (Bizet): (a) *Introduction and Chorus of Street Urchins*, (b) *Entracte, Act 2*, and *Smugglers' Chorus*, (c) *Intermezzo, Act 3* and *Ballet Music, Act 4*.
- E.10250 (12in., 4s. 6d.).—**Marek Weber and his Orchestra**: *Rozsika* (fox-trot) and *The Ladies of Prague* (two-step) (Hermann Leopoldi).
- E.10248 (12in., 4s. 6d.).—**Edith Lorand. Orchestra**: *Scène Passionnée* (Bece) and *Hej haj* (Drdla).
- E.10252 (12in., 4s. 6d.).—**George Baker** (baritone): *Love, could I only tell thee* (Capel) and **Robert Howe** (baritone): *The Arrow and the song* (Balfe).
- E.10253 (12in., 4s. 6d.).—**Elsa Alsen** (soprano), accompanied by **Opera House Orchestra**: *Call of the Valkyrie* and *Grane, my Horse* (Wagner).

There are no really satisfactory modern recordings of the purely instrumental portions of *Carmen*, so these records are certain of a wide welcome. *Carmen* as a whole is, artistically, infinitely more satisfying than its self-appointed twin, *Faust*. That is only to say that Bizet was a far greater composer than Gounod. The latter merely went on repeating a formula which certainly gave us some beautiful music, but was soon worked out, and which, in *Romeo and Juliet*, for instance, becomes extremely tedious. Bizet, on the other hand, exhibits a continuous growth in the few operas he has left, and his early death was a grievous blow to French opera.

The introduction is made up of the two tunes associated with the Toreadors, the first of which is always so stirring, and then follows, by a sudden dramatic transition, *Carmen's* tragic theme. The recording here is excellent. The chorus of urchins (the vocal part is "written in") starts with a series of bugle calls; there is a barracks near by in the first scene in the square at Seville, so this is merely a touch of local colour. The youngsters come on with a mock band and then sing their attractive chorus. The swirling flute passages are very delightful. Both the intermezzos are charming music. The first is a flute solo over a harp accompaniment, joined later by the clarinet—a wistful little piece. The second employs the oboe at the beginning and then come some bubbling clarinet passages. It is a successful attempt at using Spanish rhythms and extremely vivacious. The ending in the upper air, as it were, is an original feature. The *Smugglers' Chorus* and the *Ballet Music* are made of weaker stuff altogether. The flute is much too faint in the latter. These will all be much played records.

It is not now my province to discuss dance music, but I hope "Richard Herbert" will not mind my trespassing on his preserves for once to make mention of Marek Weber's playing of the *Ladies of Prague* and *Rozsika*. Who is Leopoldi? Anyhow, his music is on a much higher plane than that of most of his contemporaries. The *Ladies of Prague* are as charming as their title. The piccolo is most intriguingly used and altogether this is the most piquant piece of writing in this *genre* that has come my way for a long while. The other piece is not so excellent, but very pleasant all the same. You will notice the delicious piano glissandos which are, mercifully, not overdone.

I agree with the "Bulletin" that Edith Lorand has never made a better record than this. Bece's music is certainly sentimental, but, as certainly, not slushy, and the little musicianly touches such as the imitative passages given to the 'cello in the accompaniment give the piece a distinction that this kind of music often lacks. The playing is really beautiful. *Hej! Haj!* seems to be a string of three Hungarian dances, the middle one of which Brahms uses in his arrangements of these tunes. The last dance is extremely exhilarating, but all are most attractive.

Balfe's setting of Longfellow's words is of the very essence of the Victorian ballad. It is indistinguishable from hymns A. and M. The brass wind accompaniment is admirably managed. Mr. Howe has a very pleasant voice and every word of the song can be clearly heard. The reverse is another old-fashioned song well given by Mr. Baker. Mme. Alsen is, I think, new to the ranks of gramophone artists. She has a real Wagnerian soprano, but two criticisms must be made. A certain shortness of phrasing, and, now and again, not quite impeccable intonation. The music is too familiar to need description. There is a lack of power sometimes in the strings during the introductory passages before the voice enters in the *Valkyrie's Cry*, but the balance struck me as better

than in the H.M.V. version. On the other hand, only a portion of the closing scene is given and cannot be accounted as so successful as the other issue. Ardent Wagnerians will, no doubt, hasten to add the record to their collections.

N. P.

VOCALION

(February issues.)

- A.0226 (12in., 5s. 6d.).—**Giulio Crimi** (tenor): *O mio piccolo Tavola* from *Zaza* (Leoncavallo) and *Spirito gentil* from *La Favorita* (Donizetti).
- A.0225 (12in., 5s. 6d.).—**Vladimir Rosing** (tenor): *Lord Rendal* (arr. C. J. Sharp) and *Over here* (arr. C. Wood).
- K.05143 (12in., 4s. 6d.).—**Eric Marshall** (baritone): *Sei vendicata assai* from *Dinorah* (Meyerbeer) and *O Lisbona* from *Don Sebastiano* (Donizetti).
- X.9512 (10in., 3s.).—**Malcolm McEachern** (bass): *Spanish gold* (Howard Fisher) and *The Witch of Bowden* (Breville Smith).
- X.9513 (10in., 3s.).—**Roy Henderson** (baritone): *Onaway, awake, beloved* (Cowen) and *To the Forest* (Tchaikovsky).
- X.9526 (10in., 3s.).—**Constance Willis** (contralto): *Ritournelle* (Chaminade) and *The Sandman* (Brahms).
- X.9524 (10in., 3s.).—**Band of H.M. Life Guards**: *Humoreske*, Op. 101 (Dvorák, arr. Retford), Nos. 1, 3, and 5.
- X.9525 (10in., 3s.).—**Jelly D'Aranyi** (violin): *Allegro* from *Sonata in D major* (Padre Martini, arr. Endicott) and *Scherzando*, Op. 6, No. 2 (Marsick). Piano acc., Ethel Hobday.
- K.05144 (12in., 4s. 6d.).—**Lionel Tertis** (viola): *Elégie* (Fauré), with piano acc., Ethel Hobday, and *The Holy Boy* (John Ireland). Unaccompanied.
- K.05146 (12in., 4s. 6d.).—**York Bowen** (piano): *Jardins sous la Pluie* (Debussy) and *Arabesque* (York Bowen).
- X.9514 (10in., 3s.).—**The Aeolian Quintet**: *Berceuse*, Op. 38, No. 1 (Grieg) and *An den Frühling*, Op. 43, No. 6 (Grieg).
- X.9515, 9516 (10in., 3s. each).—**The Aeolian Orchestra**, conducted by Stanley Chapple: *Three English Dances* (Roger Quilter) and *Mock Morris* (Percy Grainger).

There is some very fine singing indeed in Crimi's two songs. It is hard to hear the words (this is particularly unfortunate in the song from *Zaza*, where the music is unfamiliar), and once or twice there is just the suggestion of a *tremolo*. But this is all I have against him. He possesses a magnificent voice which he uses skilfully and artistically. *Zaza*, though unknown in England, is occasionally played in Italy and Germany. I don't know it, and have no score, although I am told that this song is sung by a despairing lover who compares the loaded table to his own over-burdened heart. But the music is distinctly interesting, the vocal part well written and effective, and the orchestral background anything but perfunctory. With such a big voice the instruments might with advantage have been a little louder. *Spirito gentil* is well sung, too, though as a song it does not attract me so much. It and the opera from which it comes are, of course, by Donizetti, not Verdi.

It is a risky thing for a foreigner to sing British folk-songs to British audiences. Rosing can speak good English, which is something, and he has taken two beautiful and well-known tunes. But he spoils *Over here* by tearing emotion to tatters. The words and music are far more poignant if left to make their own effect. He is happier in *Lord Rendal*, though again the very slow singing of the last part of each verse makes the song drag. I'm quite sure, too, that Lord Rendal never said: "A rope to hang her, Mother!" as Rosing makes him say it. Still, this song as a whole is not unsuccessful.

Eric Marshall's voice has a very agreeable quality. It is not great in volume, but I rather welcome a tenor who doesn't yield to the temptation to bawl. His records, however, failed somehow to grip me. If these songs are to produce their effect they must, I think, be sung with greater dramatic conviction. But I offer this suggestion with a good deal of hesitation, as I am not familiar with *Dinorah* or *Don Sebastiano*, except for a few isolated numbers. It struck me that both songs lacked interest, though possibly a really great singer could carry them off. The orchestra is not so successfully recorded as usual.

Malcolm McEachern brings a robust bass voice, a good diction, and an energetic style to bear on music that is, perhaps, hardly

worth so much trouble. *Spanish Gold* is well enough, but Stanford has done the same sort of thing so much better. *The Witch of Bowden* is almost, but not quite, redeemed from the commonplace by a really dramatic rendering; I liked this song the better of the two. The piano recording in both is distinctly above the average.

Roy Henderson's record is excellent. He uses his voice well, articulates properly, and his interpretation is on the right lines. With all this in his favour we can forgive him for not having a big voice, especially as that is Nature's fault, not his. Cowen's *Onaway, awake* is not nearly such a fine song musically as Coleridge-Taylor's, but it probably comes nearer to the feeling of Longfellow's words. The singer gets the last ounce out of it without once overstepping the bounds of artistic propriety. If *To the Forest* is not quite on the same level it is because of a certain lack of abandon at the climax. But this is a fault that experience should remedy, and I shall look forward to Roy Henderson's next record with interest.

Constance Willis is another singer with a good diction—it is pleasant to note how often this remark is appropriate—and her voice is adequate for the purposes to which she puts it. She sings *Ritournelle* (perhaps the best of Chaminade's songs) splendidly. Her rendering of *The Sandman* is marred by an excessive *ritardando* at the end of each verse. This also interferes with the phrasing, which is otherwise good.

These three Dvorák *Humoresques* make quite delightful band music. True they were originally written for the piano, but we can forgive bands for trespassing more easily than other people—their own repertoire is so miserably limited. Much, of course, depends on the arranger and the performance, and here there is little fault to find in these departments. The strong tunes and rhythms, which remind one irresistibly of the composer's boyhood among the Bohemian peasantry, make first-rate open-air music for a band to play. The percussion is a little obtrusive once or twice, but that is a detail.

Jelly d'Aranyi always strikes me as the best woman fiddler I have heard. She uses a "Strad," I believe, and that may help her as regards tone, but the consummate technique and the vitality of the interpretation are hers alone. The playing is as feminine as Tertis' is masculine, and where we get a violinist who can be womanly without exaggeration or "gush" the musical result is wholly delightful. Both the pieces are light, lyrical, and charming, and the recording is good—but the playing's the thing.

There is no need at this time of day to insist on the greatness of Lionel Tertis. In this record it is the variety of the tone-colour that strikes me most. At times the instrument is almost a 'cello, at others its agility suggests the violin, but it never ceases to be a viola. Tertis, in fact, does with the viola all that a skilful singer can do with the voice as regards colour. My readers will probably differ about the Ireland tune. It takes a very strong melody to last through a twelve-inch record without becoming wearisome, however good the playing may be. The recording is first-rate in both these string records.

In *Jardins sous la pluie* York Bowen is happiest towards the end, when the sunlight seems to filter for a moment through the clouds. Elsewhere his desire for clearness makes his rendering a little unyielding. His own *Arabesque* he plays deliciously. It is graceful music, though here and there I find the decorations rather unnecessarily elaborate. But perhaps I'm a horrid "high-brow."

If the Bohemian Quintet wishes to be taken seriously it must give us something more than this. The Grieg *Berceuse*, for instance—charming enough on the piano—loses all its delicacy in the arrangement, and *An den Frühling* degenerates into something very like second-rate restaurant music. This is largely due to the dullness of the piano part. The lower strings, too, have not enough to keep them going. Cannot the combination show what they can do in work written originally for quintet? There is still fine music waiting to be recorded.

"Agreeable" is the word I should choose to describe Quilter's *English Dances*. They are the work of a good craftsman who knows how to manipulate his material, but the material itself is rather thin. The tunes are harmless and the rhythm is well-marked yet varied, but the whole affair seems curiously ineffectual beside Grainger's *Mock Morris*—a model of how such things should be done. The orchestra apparently felt as I do; it is only in the *Mock Morris* that the playing comes to life. The reproduction is good but my records are a little spoilt by surface noise.

P. P.

Miscellaneous Reviews

(Held over from the February Number.)

ZONO.—A.288 (12in., 4s.).—Cecil Sherwood (tenor): *Yes, now thou art my spouse* from *Il Trovatore* (Verdi) and *On earth deserted* from *Don Sebastiano* (Donizetti).

ZONO.—A.289 (12in., 4s.).—Max Darewski (piano): *Rustle of Spring*, Op. 32, No. 3 (Sinding) and *Nina* (Valse Caprice) (Max Darewski).

VOC.—K.05135 (12in., 4s. 6d.).—Metropolitan Opera House Orchestra of New York: *Aida* (selection) (Verdi) and *La Bohème* (selection) (Puccini).

VOC.—K.05136 (12in., 4s. 6d.).—Band of H.M. Life Guards: *Flying Dutchman Overture* (Wagner).

VOC.—X.9505 (10in., 3s.).—Sidney Hamilton (tenor): *Love Bells* and *Just round the corner* from Patricia (Gwyther).

VOC.—X.9506 (10in., 3s.).—Isabelle Patricola (comédienne): *Doodle Doo Doo* (Kassel-Stitzel) and *Somebody loves me* (Geršwin).

H.M.V.—C.1186 (12in., 4s. 6d.).—Savoy Orpheans (augmented Symphony Orchestra): *A Fragment from the New World Symphony* (Dvorák).

ACO.—F.33066 (12in., 4s.).—Australian Newcastle Steel Works Band: *Gems of Chopin* (arr. W. Short).

ACO.—F.33071 (12in., 4s.).—Thea Phillips (soprano): *Ah! was it he?* from *La Traviata* (Verdi) and *Elizabeth's Greeting* from *Tannhäuser* (Wagner).

ACO.—F.33072 (12in., 4s.).—Albany Symphony Orchestra: *Madame Butterfly Fantasia* (Puccini) and *In a Monastery Garden*.

English versions of operatic airs continue to appear on comparatively cheap records. Cecil Sherwood's fine voice is well heard in the smooth cadences of *Ah! si ben mio coll'essere* and in the (hitherto unrecorded?) *Deserto in terra*, and makes a record which is dreary at a first hearing but grows upon one with repetition. Thea Phillips gives us *Ah! fors'è lui* and *Elizabeth's Greeting*; good enough in order to familiarise a beginner with the music, but on the whole not a real success. Neither she nor Cecil Sherwood do more than sing operatic Esperanto.

Sidney Hamilton is as mellifluous as usual, and Isabelle Patricola adds vigour to her singing with the extremely racy accompaniments of the Ambassadors in *Doodle Doo Doo*, and of a piano duet, saxophone, and banjo in *Somebody loves me*. A jolly good record this if you like noise.

The *Rustle of Spring* leaves me cold in a London fog—and I have heard it oh! so often; but it occurs to me that all the amateurs who play it might profit by studying Max Darewski's record. On the other side is his own *Nina* (*Valse Caprice*) which I like far better. But I am a confirmed Maxian, whether its a Beerbohm or a Darewski who entertains and amuses me.

All the orchestral and band records in this list seem to me extraordinarily successful with the exception of the *Aida Selection* and *La Bohème Fantasia* which betray "lapses of intonation"; all achieve what they apparently set out to do. But everybody has probably got adequate versions of *Aida*, *Butterfly*, *La Bohème* selections, and *In a Monastery Garden*; and the other records, *Flying Dutchman Overture* and *Gems of Chopin*, are, to most tastes, unsuitable to military or brass bands. But they are magnificently played, and I cannot conceal my grudging admiration for the virtuosity of the Newcastle Steel Works Band under Mr. Baile's direction. Their work has often been praised in these pages, so I may leave technical criticism to the band-pundits.

Lastly, the mutilated torso of the *New World Symphony* may equally not appeal to those who shrink from the idea of a syncopated symphony. But this record is a capital sample of what the audiences at the Queen's Hall have been revelling in, and no one who wants to understand what the critics have been talking about should avoid this blatant but highly interesting challenge by failing to try the record. Technically the Savoy Orpheans are as good as the Steel Works Band; and I am told that they all drive up to Queen's Hall in limousines!

PEPPERING.

DANCE NOTES

By Richard Herbert

All is quiet again now after the excitement of the dancing championships; old friends are friends again after the heat of acrimonious discussion. So we face each other once more to compare notes and to ask what we have learnt and what is going to happen. Perhaps it is too early to enquire why the various recording companies are so reluctant to lead the way—this they certainly seem to be—for I may be proved guilty of stupid impatience by next month's crop of records and be compelled in consequence to swallow an indigestible mess of my own words. Nevertheless, let the gramophone companies be persuaded of the immense power they possess for the good or bad of ballroom dancing. We know full well how very good a dance band *can* be, and the bands themselves cannot be ignorant of their own corporate ingenuity any more than they are of the height of their individual attainment. That there are very great difficulties in the way of any extensive classification, or of making the various dances more individual, no one will deny, at any rate after reading through the list of dance bands which have recorded for us this month. They come from all over the world. The fact remains that till now no visible effort has been made. Yet the gramophone is used more extensively every day for the accompaniment of ballroom dancing, and there are few people who still prefer an inadequate band, or a piano, unless it is played with genius, to a good record of a first-class band, provided that it is sufficiently loud to be heard from all corners of the room. And there can be small complaint now on this last count.

I have played over fewer records this month than last, because at the time of writing this article the February issue of *Columbias*, *Parlophones*, and *Zonophones* have yet to arrive. (So the absence of these names from the discussion of the records is no reflection on the makers.) The preponderance of fox-trots is even more pronounced than it was in January, forty-five out of the fifty-eight "sides" being devoted to this most popular dance, which even threatens to monopolise the ballroom. The Aeolian Company saves the waltz from an almost total eclipse by supplying four tunes out of the eight that are recorded. The remaining records are one-steps, but there are only five all told. Once again there is no tango, in spite of the excitement and admiration that this dance caused in the championships, and in spite of its very great appreciation by a small band of enthusiasts, whose numbers, I feel sure, would be enormously increased if tango records were made. The tango has a fascination entirely its own, and a fascination that is, which is as potent to the mere listener as it is to the most expert dancer. Surely it cannot be that our English temperament is antagonistic to it (how nearly I said antagonistic) and that we are more suited to the ungraceful one-step? I, at least, would be the last to admit it, and must confess that the tango possesses for me a kind of compulsion to dance which it is difficult to overcome. A passer-by in Frith Street a few nights ago might have beheld a scene replete with the ridiculous, with pathos, and with tragedy. For there was the present writer, moving to the most compelling but nameless tango tune, which had been stamped out on the reverse side of an advance pressing from the Parlophone Company. Woe is me that I could discover nothing about it! For the disappearance of the blues there is more excuse, for this dance had tended to degenerate into a display of the ugliest and most angular gymnastics. Yet, as F. Sharp points out in his article, the music had a rhythm and stateliness which is capable of most graceful and pleasurable interpretation, and it is a pity that the dance should be lost, especially when we have nothing to take its place. There are some, perhaps, who will dispute this on account of the quick-step competition, which was held at the time of the other championships. There would, I grant, be some justification, but the quick-step as a *dance* has made very little progress in popular favour, in spite of the fact that the quicker time in which the *music* is played threatens to rival the traditional fox-trot time. This is a pity, because the old fox-trot steps are so much better suited to the slower time. Moreover it is necessary for us all to have such heartiness thrust upon us as is demanded by the fox-trot as well as by the one-step nowadays? It seems to me that a real opportunity was lost by not including the quick-step in the regular championship programme. The gramophone recording companies do nothing to solve the difficulty; for in the fox-trot records which have appeared this month there seems to be infinite variation in "time." Would it not be a good plan to mark the records accordingly?

Let us turn to the individual records. As I have mentioned already

of the waltzes, the Aeolian Company supplies the majority, but it also supplies the best; that is if we except *Haunting Melody* (H.M.V. B.1954, 10in., 3s.) which can only be compared with the best. The tune does not belie its title, and the way it is played gives plenty of scope for individuality in dancing to it. *Copenhagen*, the fox-trot on the reverse side, also has great possibilities for the expert dancer, who likes to vary his steps according to the mood of the music. *Memory Lane*, played by the Bar Harbour Society Orchestra, is the best of the straightforward waltzes given us by the Aeolian Company (Voc. X.9522, 10in., 3s.), although it is run very close by *I wonder what's become of Sally?* (Voc. X.9523, 10in., 3s.), played by the same orchestra. Both have perfect phrasing, especially in the fiddle and saxophone parts, and possess compelling rhythm. The former is partnered on the reverse side by *Dreary Weather*, one of the best records of this tune I know, which is played with perfectly delightful but extraordinary effects, and the latter by *Choo-Choo*, which begins and ends with a first-class stage hoot. The record made by the Ferrera-Franchini Quartet of Hawaiian guitars and violins, is in a class quite by itself. Throbbing, plaintive, romantic, *Under the South Sea palms* (Voc. X.9519, 10in., 3s.) is a tune to which one is quite as content to sit and listen as to waltz in one's own favourite way, and that is the way that the occasion demands, for the rhythm is not accentuated in such a way as to need a closely conventional performance. There are two other waltzes which command attention: *In Shadowland* and *In a little rendezvous* (fox-trot) (Imperial 1382, 10in., 2s.) and *Kiss me good-night and Eliza* (fox-trot) (Aco. G.15605, 10in., 2s. 6d.). The former, played by the Continental Dance Orchestra, is one of the best renderings of a very good tune. The makers of the Imperial records deserve great credit for the improvement which they seem to have made in their recording, and I say it in no chivalrous mood on account of the cheapness of their records, but because they have turned out what I consider to be this month's best fox-trot record, *Tropical Palms*, also played by the Continental Dance Orchestra (Imperial 1384, 10in., 2s.); this band plays exceptionally well. The tune has a fine rhythmical accompaniment for its beautiful diminuendoes and mellow saxophone solos, and is in every way a fine performance. *Baghdad*, on the reverse side, is a good foil to its partner. The H.M.V. fox-trots are a little disappointing this month, but perhaps this is because we have come to expect such a very high standard of performance. The best is played by Paul Whiteman, *Lonely Little Melody* and *Tell me, dreamy eyes* (B.1953, 10in., 3s.). The latter has a very pleasing but pronounced rhythm; both display his perfect orchestration and discipline. *Eat More Fruit* and *Rose of the Moonlight* (H.M.V. B.1959, 10in., 3s.), played by Jack Hylton's Orchestra, is worthy of mention, but the vocal part is poorly performed. As was the case last month, the Aeolian Company supplies the record with the best vocal accompaniment (Aco. G.15602, 10in., 2s. 6d.), *Nile Night* and *Where's my Sweetie hiding?* both played by Jeffries and his Rialto Orchestra. One must mention Brunswick (B.2678, 10in., 3s.), *Some other day, some other girl*, played by the Isham Jones Orchestra, because it was a special favourite with H.R.H. the Prince of Wales when he was in America; but one cannot say that it is especially well recorded. There is only one one-step which is much to my liking, *Patsy* (Aco. G.15604, 10in., 2s. 6d.), a tune which has exceptional individuality; but then I hate medleys, and of these there are several, the best, and incidentally the best value for the money, being H.M.V. (C.1188, 12in., 4s. 6d.), *Southern Memories* and *Medley of Medleys*, played by the Savoy Orpheans.

I hear from America that Meyer Davies, who controls innumerable dance orchestras on the other side of the Atlantic, is now recording for the Victor Talking Machine Company through his famous Le Paradis Band. The composition of this band is unusual, consisting of two pianos, three saxophones, violin, banjo, tuba and drums. It will be noticed that there is only one brass instrument; no trumpet, a fact not to be deplored nowadays, when there is usually too much trumpet, and that almost invariably muted. I shall wait with great interest for the appearance of his records in England. Another band which should be recorded, if it has not already been done under a different name, is the one which was performing recently at the Coliseum—the Metro-Gnomes Band. It was too good to be missed.

In the following list of additional records those marked with an asterisk are most worthy of purchase. All are fox-trots unless otherwise noted:—

IMPERIAL (10in., 2s.).

1385.—**Southern Rose* and *Follow the Swallow* (Continental Dance Orchestra).

1383.—*Tessie*, *stop teasing me* and *Somebody loves me*.

ACO (10in., 2s. 6d.).

G.15604.—*Patsy* (one-step) and *Because they all love you*.

G.15606.—**Bayadera* and *Tia Juana*.

G.15603.—*Sahara* and *Dream-maker of Japan*.

VOCALION (10in., 3s.).

X.9520.—*Welsh Medley* (one-step) and **Fo-Tu-San* (very good).

X.9521.—**Heart-broken Rose* and *Hindoo Queen* (London Band).

BRUNSWICK (10in., 3s.).

2634.—*Easy goin' Man* and *Wait'll you see my gal*.

2639.—*If you do what you do* and *Jealous* (vocal).

H.M.V. (10in., 3s.).

B.1941.—*Let me be the first to kiss you good-morning* and *Sunkist Cottage* (Savoy Orpheans).

B.1944.—**Back to Colorado* and *I loved, I lost* (Savoy Havana Band) (vocal).

B.1950.—**I love dancing with you* and *Somebody like you, dear* (Miami Syncopates).

B.1955.—*Hard-hearted Hannah* and *Bye-Bye Baby* (Savoy Orpheans) (fast).

COLUMBIA (10in., 3s., and 12 in., 4s. 6d.).

3580.—*Back where the Daffodils Grow* (fox-trot) and *The Golden West* (waltz) (Savoy Havana, 10in.).

9028.—*Someday You'll Care for Me* (waltz) and *Magic Waltz* (Savoy Havana, 12in.).

3582.—*La Gringuita* and *El Estandarte* (tangos) (10in.).

PARLOPHONE (12in., 4s. 6d.).

E.10249.—****Give Me the Night Time* and *Chansonette* (Marek Weber).

E.10250.—***The Ladies of Prague* and *Rozsiska* (Marek Weber).

ZONO (10in., 2s. 6d.).

2536.—*Dancing into Dreamland* and *I'm gonna tie myself to Divieland*.

2537.—*Africa* and *Somebody loves me*.

The best of this month's issue of Columbia and Parlophone records will be dealt with in detail next month.



Book Reviews

MUSIC. By Sir W. H. Hadow. (Home University Library.) Williams and Norgate, 2/6 net.

MUSIC AND ITS STORY. By Robert T. White. (Cambridge University Press, 7/6 net).

A MUSICAL ODYSSEY. By H. E. Wortham. (Methuen, 6/- net).

The Home University Library of Modern Knowledge has passed its century of issues before the editors have seen fit to devote a volume to some aspect of the art of music. The little book before us, however, has been well worth waiting for and, as its price is so modest, one hopes that every reader of this review will hasten to add it to his library. Sir Henry has an eminently readable and scholarly prose style and a faculty for finding a telling phrase. This betrays him sometimes into somewhat hasty judgments during his miniature history of music; such as when, for instance, he declares that *Madame Butterfly* and the *Girl of the Golden West* "have lost their way between the consulate and the counting-house". This is less than justice to Puccini, whose other operas receive no mention at all. *Butterfly* moreover cannot be so lightly dismissed. But beside the abounding excellence of the book this criticism seems almost a quibble. I cannot resist quoting from the splendid introduction: "... by a strange obliquity of vision, many people hold that the full enjoyment of music is compatible with a complete ignorance of its structure, its vocabulary, and even its alphabet... there are even amateurs who write to the newspapers and say that they (or, more modestly, their friends) are possessed of an exquisite susceptibility to music, which would be crushed like a butterfly's wing if they overlaid it with the burden of exact study; that music 'speaks to the heart, not to the head,' to use their favourite phrase, and that our pleasure in it is blunted or weakened by any understanding of its methods."

The author discusses the matter at some length and, most helpfully, gives suggestions as to how ordinary people who love music, but cannot play, can equip themselves with a real, practical knowledge of the art. He mentions the gramophone as a valuable aid to self education.

Then he reviews the history of music from the times of the Greeks and the Hebrews down to our own day in about a couple of hundred pages. A miracle of compression in which, naturally, some great names receive little more than honourable mention. There is a wise epilogue and a bibliography.

Dr. White in a larger book traverses much the same ground. Without Sir Henry's attractive style, his book is nevertheless unfaillingly interesting. The gramophone is given its proper share of attention; not, as has often been the case in the past, in a grudging or patronising way, but with real insight and gratitude. The author rightly says, "It is hardly conceivable that anyone will attempt in future to teach musical history with-

out availing himself to the full, of the great assistance afforded by the gramophone, player-piano and "wireless"."

I am afraid "in future" is the proper phrase since the complete recognition of the value of the gramophone is far from being achieved yet. We all must do our part in bringing this about. Such books as this with its appendix of suitable gramophone records, its constant references to them in the body of the book, will help on the good work. There are many musical examples, pictures of composers and musical instruments. The appendix has, in addition to the list of records mentioned above, sections on the modern orchestra, form in instrumental music, the listener, and a bibliography. I feel strongly that we should all be the wiser and better for reading these two books.

Mr. Wortham's *Odyssey* is a frankly journalistic one, and now and again one feels he is trying to hit the bull's-eye a little too obviously, and failing. Who will agree, unless a "Germanophobe," that the Funeral March in the *Götterdämmerung* "touches our sensibility about as keenly as the photographs of a state funeral reproduced in a daily paper?"

Anyone who has seen *The Ring* will remember how the music seems to well out of the orchestra in such a way as to blot stage, scenery, singers, from the memory and bear one up on its strong wings. But it is not impersonal music—one never forgets the hero whom it commemorates and all that he stands for.

In spite of the above stricture this is a charming book well worth possessing. In 199 pages there are forty-five chapters on every variety of subject. To name a few—Pachmann on Chopin—Drums—Marionettes—Miss Cicely Blank—Wagner audiences—Some thoughts on the gramophone—William Byrd—Spavinsky. Plenty of entertainment here! Instruction, reflection, good-humoured satire, in fact many excellent qualities well and truly blended.

N.P.

WHO INVENTED JAZZ?

A correspondent sends us a cutting from an American paper with the above heading. This is the charming style of it:—"One hundred and twenty-five years ago, it occurred to a deaf, ugly, pock-marked grouch in Vienna to write the first piece of jazz as a scherzo for his sixth string quartet. Hear it played sometime by four able fiddlers like the Flonzaley, or the London, or the Letz quartets. Hear them do it in person; or if not, perhaps they will oblige with a phonograph record. . . . You need only substitute for the first violin a saxophone with an effective caterwaul; add a myriad-minded drummer equipped with one-half the items listed in the catalogue of a mail-order house; daub the classical beauty of Beethoven with a vermilion splotch or two of cave-man stuff; stop abruptly in the middle of the third measure from the end—and you will have music worthy of the loftiest and latest traditions of Paul Whiteman."

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Vocals

- 1393 { In Shadowland (Brooks & Ahlert). Song.
Sung by Mr. Danny O'Moore, with Orchestral Accomp.
Tatters (Newton, Campbell & Connolly). Song.
Sung by Mr. Danny O'Moore, with Orchestral Accomp.
- 1392 { Follow the Swallow (Ray Henderson). Song.
Sung by Eric Laurence, with Piano Accomp.
Sundown (Jerome, Milne & Silver). Song.
Sung by Mr. Danny O'Moore, with Orchestral Accomp.
- 1391 { Cross Words (Bryant, Godfrey & David). Song.
Sung by Geo. Berry, with Orchestral Accomp.
Dear Matilda (Damerell & Hargreaves). Comedy Song.
Sung by Geo. Berry, with Orchestral Accomp.
- 1390 { Evangeline (J. F. Bennett). Comedy Song.
Sung by Geo. Berry, with Orchestral Accomp.
Oh! How Love my Darling (Harry Woods). Song.
Sung by Lionel Rothery, with Orchestral Accomp.

Bands

- 1389 { MacGregor's Wedding (Ewan Campbell). Humoresque.
Played by The Newcastle Steel Works Band (Australia's Premier
Band.) (Conductor, Mr. A. H. Balle).
The Laughing Trombone (S. Walling).
Played by The Newcastle Steel Works Band (Australia's Premier
Band.) (Soloist, Mr. Chas. Dean.)

Accordions

- 1388 { Buster Brown. Barn Dance.
Played by Kristoffersen & Malmkvist.
The Flappers One Step.
Played by Kristoffersen & Malmkvist.
- 1387 { Lord Lynedoch. Schottische.
Played by Kristoffersen & Malmkvist.
Woodland Flowers Schottische.
Played by Kristoffersen & Malmkvist.

Hawaiian Guitars

- 1386 { On the Road to Mandalay (Kipling-Speaks). Hawaiian Guitars.
Played by Langdon Bros.
A Perfect Day. (Carrie Jacobs-Bond). Hawaiian Guitars.
Played by Langdon Bros.

Dances

- 1385 { Follow the Swallow (Ray Henderson). Fox Trot.
Played by the Continental Dance Orchestra.
Southern Rose (Billy Mayerl & Horn). Fox Trot.
Played by the Californian Ramblers.
- 1384 { Baghdad (Ager). Fox Trot.
Played by the Hollywood Dance Orchestra.
Tropical Palms (Dornberger & Cowan). Fox Trot.
Played by the Continental Dance Orchestra.
- 1383 { Tessie, Stop Teasing Me (Brook Johns-Reg. Perkins). Fox Trot.
Played by the Roseland Dance Orchestra.
Somebody Loves Me (Gershwin). Fox Trot.
Played by the Imperial Dance Orchestra.
- 1382 { In Shadowland (Ruth Brooks—Fred. F. Ahlert). Waltz.
Played by the Continental Dance Orchestra.
In a Little Rendezvous (Lewis Young & Snyder). Fox Trot.
Played by the Roseland Dance Orchestra.
- 1381 { Go 'Long, Mule (Creamer & King). Fox Trot.
Played by Greening's Dance Orchestra.
Rock-a-bye, My Baby (Billy Hill). Waltz.
Played by Greening's Dance Orchestra.
- 1380 { Nursery Rhymes Medley (Arranged by William Manwaring).
Fox Trot. Played by Greening's Dance Orchestra.
Union Jack Medley (Arranged by William Manwaring). One Step.
Played by Greening's Dance Orchestra.
- 1379 { Les Grains de Beaute (Ch. Borel-Clerc). Fox Trot.
Played by the Star Dance Orchestra.
Time is Money (de l'operette "Haute les Mains" (Rene Demaret).
Fox Trot. Played by the Star Dance Orchestra.
- 1378 { Quand on a L'Pepin! (Rene Demaret). One Step.
Played by the Star Dance Orchestra.
Les P'tites New De New York (de l'operette "Hands Up")
(Rene Demaret). Fox Trot. Played by the Star Dance Orchestra.

A SUPPLEMENTARY LIST OF NEW TITLES WILL BE ISSUED MONTHLY.

Apply for particulars to the Crystalate Mfg. Co., Ltd., Town Works,
Tonbridge, Kent, the oldest makers of Disc Records in Great Britain.
London dealers should write for supplies to 63, Farringdon Road, London, E.C.



THE NEW-POOR PAGE

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ACTUELLE.—I am sorry I have none of these pungent dance records, with their vigorous effects this month. I like to put one of them in occasionally during a dance, as they give such a change of tone-quality and style.

ACO.—Always a wonderful list for genuine new-poor records, at the head of this month's issue one may easily put the very fine **VIOLIN SOLO** of Mayer Gordon, *Slavonic Dance*. Fine playing and well-balanced vigorous recording. John Thorne's **BARITONE** songs come next, *The Drums of Life* and *The Little Green Hat*, both on one disc. I think the Vocalion recording for **BASSO PROFUNDO** voices wonderful; *In Cellar Cool* is no exception. For **POPULAR SONGS** Billy Desmond (so like John Thorne in voice) is well represented by *Leave a lot of time for Love* and *Cradle me close in your arms*, and all his accompaniments are very fine.

BELTONA.—A **MILITARY BAND** nearly rivalling the Grenadier Guards and playing under the name "Florentina" is represented by the *Lohengrin Prelude* and *Le Prophete (Coronation March)* on one disc and a couple of selections from *Mignon* on another. Very fine records. **PIANOFORTE**: *Les Sylvains* (Chaminade) is well played and recorded with moderate vigour. **ORCHESTRAL**: *Air, Louis XIII*. Very clean and vigorous. 'CELLO: *Pavane*. **TENOR**: Two really perfect examples on one disc, *Of a' the Airts* and another. Three good **FOX-TROT**s, really original, *Dream-maker of Japan*, *Bayadera*, *Beneath the Burmese Moon*.

IMPERIAL.—**POPULAR SONG**: *In Shadowland*, very pretty. Another, *Follow the Swallow*. Some interesting **FRENCH DANCE RECORDS** of compositions by Ch. Borel-Clerc and René Demaret, *Les Grains de Beauté* and *Quand on a L'Pépin*. An excellent **CHILDREN'S NUMBER** with effects, *Lord Lynedoch*. **FOX-TROT**: *The Ogo Pogo*.

PARLOPHONE.—Vincent Lopez in two of his, to me, unapproachable recordings: *Me and the boy friend* and *Raggedy Ann*. This company's recording suits Willie Rouse (Wireless Willie) full well in *I might marry you*. **POPULAR SONG**: *When the one you love loves you*. For the children one must get *Lolly Pops*, bottled up by the champion banjoist of America. **MILITARY BAND MARCH**: The best I have heard for months, *The Cossack*.

REGAL.—*If I might only come to you*, a **TENOR** song by William Thomas, easily heads the list. **VIOLIN AND MUSTEL ORGAN**: A new departure for Regals, *L'Extase*. **FOX-TROT**s: *Bagdad* and *Turned up*.

ZONOPHONE.—**VOCAL DUET**: Polly Oliver, Mummery and Richardson. **POPULAR SONG**: *Hum a little tune*. **FOX-TROT**s, *Step* and *The Ogo Pogo*.

WINNERS.—I am sorry are not ready at the time of going to press.

* * *

From the foregoing I would make the following concentrated selection:—**PIANOFORTE**: *Les Sylvains* (Beltona). **CONTRALTO**: *My Prayer* (W. H. Squire), Minnie Mearns (Beltona). **TENOR**: *If I might only come to you* (Regal). **VIOLIN AND PIANO**: *Slavonic Dance*, Mayer Gordon (Aco.). **BASSO**: *In Cellar Cool* (Aco.). **ORCHESTRA**: *Air, Louis XIII* (Beltona). **MILITARY BAND**: *Coronation March*, *Le Prophete* (Beltona); *Cossack March* (Parlo.). **BARITONE**: *The Drums of Life*, John Thorne (Aco.). **FOX-TROT**: *Me and the boy friend*, Vincent Lopez (Parlo.).

Lend Me Your Aid.

The Parlophone Company have been good enough to re-press, at my suggestion, this magnificent pre-war recording of John Perry's, on a 12in. disc (4s. 6d.). I am sure I shall be forgiven by all buyers of good value for mentioning this record if they will only get their dealers to show it to them. I know of nothing to equal the first part of it as an example of perfect recitative singing to a truly gorgeous accompaniment.

H. T. B.

'Gramophone Tips' for 1925

BY

H. T. BARNETT, M.I.E.E.

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CHAMBER MUSIC RECITALS.

February has been a wonderful month for chamber music. On the 2nd the Copenhagen String Quartet at the Æolian Hall gave three Beethoven quartets, the *C minor* (Op. 18, No. 4), the first Rasumovsky (*F major*, Op. 59, No. 1), and the *A minor* (Op. 132), in which the bridge passage of the slow movement to the finale was the most brilliant part of a fine performance. On the 9th the Spencer Dyke String Quartet played Beethoven's third Rasumovsky, *C major* (Op. 59, No. 3), Mozart's *D major* (K. 575) and, with second 'cello and viola, the Schönberg, *Verklärte Nacht*, at the Wigmore Hall, not two hours after the Lener String Quartet had started their series of recitals showing "the evolution of Chamber Music" in the same hall. The first, at which quartets by Stamitz, Richter, Tartini and Dittersdorf were played, was not very well attended, and beautiful though the music was it did not seem to inspire the players. But with Haydn (Op. 76, Nos. 2 and 5) and the Boccherini *Quintet in E major* they got into their stride and had a better audience on the Wednesday. On Saturday, the 14th, the hall was packed for the Mozart recital, the two quartets in D major (K. 499 and 575) and the clarinet quintet (K. 581), with Mr. Charles Draper. On Monday another crowded audience heard them play Beethoven *C minor* (Op. 18, No. 4), the *E flat major* (recorded by the Spencer Dyke String Quartet for the National Gramophonic Society), and the *C sharp minor* (Op. 131, recorded by themselves for Columbia and by London String Quartet for Vocalion). On Friday, the 20th, they proceeded to play all three Rasumovsky quartets; on the 23rd the Schubert *Death and the Maiden*, the Tchaikovsky *D major* (Op. 11) and Schumann *A major* (Op. 41); on the 25th Brahms, the *A minor* (Op. 51, No. 2), the *B flat major* (Op. 67) and the *Piano Quartet in A major* (Op. 26); and on the 28th the César Franck *D major*, Goossens *Fantasy Quartet* and the Debussy *G minor*. Meanwhile the Rosé String Quartet, on the 21st played Mozart in *B flat major* (K. 458), Beethoven's *G major* (Op. 18, No. 2) and Schubert's *Death and the Maiden*, and the Birmingham String Quartet, on the 23rd, Haydn's *Quartet in C* (Op. 54, No. 2), Vaughan Williams' in *G minor* and Borodin's in D, No. 2.

A glance through this catalogue with the list of recorded chamber music issued by the N.G.S. is interesting. Quite a large proportion is within reach of the gramophonist. A bald statement of these programmes is enough to show the riches thrown at our feet, and one is thankful to be able to say that English audiences thoroughly appreciated them. The playing of the Lener Quartet is as superb as their records indicate, and the famous Strad. that M. Lener himself used was not too good for the other instruments. It was as fine a series of recitals as one could hear anywhere in the world to-day; and in saying that the interpretation of the Spencer Dyke Quartet is more scholarly and austere one is not grudging the Lener Quartet any of the honour which their rhythmical and romantic mastery deserves.

A miserable rumour has reached me that out of all the wonderful quartets which they could give us only two have been chosen for them to record this time for Columbia—the Beethoven, Op. 74, and the Debussy *G minor*, which the Spencer Dyke Quartet have recorded for the N.G.S.! It sounds incredible. C.

The First Gramophone

It would seem that the scholastic philosopher and physicist, Albertus Magnus, whose real name was De Groot (!), is the only true begetter of the first gramophone. Isaac D'Israeli, in his "Curiosities of Literature" records the story that Albertus spent thirty years at the "curious labour," probably in the first half of the thirteenth century. Unfortunately, the inventor demonstrated his machine to his pupil, Thomas Aquinas, who though even more famous than his master, does not seem to have had the courage of the familiar fox-terrier. Aquinas was so terrified when distinct vocal sounds emerged that he struck at the machine with his staff, thus annihilating the labour of many years. As D'Israeli says, the learned are not victimised by the ignorant only! We had to wait 700 years for another Albertus.

H. W. C.

DO YOU KNOW THIS SHOP?

A valued correspondent sends the following description of a "famous music house," as he calls it; and since it will be interesting to hear whether it is as unique as he imagines, we suppress the name and locality, and invite our readers to judge whether they can recognise it. To the reader who first sends us the correct name of the firm concerned (addressed to the Editor, 58, Frith Street, London, W. 1) we will send a parcel of six records.

"There is a something in the atmosphere which is entirely absent in any other music-shop. In trying to find out just what this thing is, the idea suggests itself that this firm has been able to fasten on (and that successfully) to the psychology of the gramophone public in general and the gramophile in particular. No trouble is spared to satisfy the wants of any individual client.

Records.—Every record from the catalogues of at least a dozen companies is stocked. No trouble is experienced in getting a single disc. Moreover, for those discerning gramophiles there is the approval method, which so far has been instrumental in adding daily to a growing buying public, appreciating this method of record buying. One need not leave one's house. The records are sent out and you choose what you want, returning the remainder within three days, which is ample time to satisfy one's requirements. This casts no reflection at all upon the salons, which are up to date in everything, and are not bunched together like so many chicken crates. An inspection of one of these salons is a revelation in the co-operation of art and business.

Gramophones.—These are to be seen on every side. Every famous make is stocked, the utmost honesty is shown in this class of business as in every other, and no one ever regrets having been coaxed into buying that 'Yes, but it's a little beyond me' machine, at the hands of an assistant who has the knowledge of your requirements down to the smallest detail. In addition to this this firm will, for a nominal sum yearly, keep your gramophone in order, attending to the motor and other vital parts. The originality shown here has amply repaid the man behind the idea for his foresight.

Player-Pianos.—Here we come to a department which this firm specialises in, and has done for the past thirty years. Demonstrations are held daily; add to that a powerful advertising department, and you have the reason for their success. Indeed, it is not too much to say that they meet with success in every branch of the business. The record recitals are events of the week, these being advertised in the local Press with good results.

'The Gramophone.'—Now for our journal. This I know to have been the first music-house to have them on view. A nearby music-house stocks three dozen, yet this firm can stock twice that number and sell them. I know that the sales have gone up tremendously within the last half-year. I have noticed this myself. Whenever I have visited the establishment, I have always been careful to observe where our journal was shown. I did not at the time mention that I was a very lively and very energetic agent for this place for this same journal, but I was glad to see that this firm made it its business to stimulate an interest, more than a passing interest, by the way, in this journal which has turned more people to the gramophone within a year than three other journals of my acquaintance within the last three or four years.

There is no doubt about it, this firm welcomed the advent of THE GRAMOPHONE. They have been responsive to any healthy impulse which would result in the furtherance of the cause of the gramophone. I also know that every one of their clients have received, and will again receive, a subscription form to this journal. I myself have received them, and have been very conscious of the fact that this firm has done very valuable work for our paper. I might go on indefinitely stating their good points, and yet be found wanting.

Where the success lies is not in pandering to the topic of the moment, or, if we may say so, the gullibility of the public, but in trying to prove to the public how short-lived are so many of the present ideas of entertainment and amusement, and bringing out the best in that public. A firm which adopts this attitude towards a public, as far as catering for their pleasure and enlightenment is concerned, deserves the success which must surely follow. I hope that Mr. Mackenzie will pay this firm a visit. It will do two things. It will fire his enthusiasm and re-double his efforts."



RECORDS FOR MARCH.

Ah! je suis seule, seule enfin!—Act 2 ("Thais")	DB810	MARY LEWIS 8/6
Te souvient-il du lumineux voyage (Méditation) ("Thais")		
The last voyage, Op. 17, No. 2 (E. Alnaes)	DB757	CHALIAPINE 8/6
Nightingale (Tchaikovsky)		HISLOP & DINH GILLY
Amore o grillo ("Madama Butterfly")	DB743	HISLOP, DINH GILLY 8/6
Dovunque al mondo ("Madama Butterfly")		& WM. PARNIS
In Waldeseinsamkeit (Brahms)	DA628	McCORMACK 6/-
Die Mainacht (Brahms)		
Mazurka in A Flat, Op. 59, No. 2 (Chopin)	DA633	PADEREWSKI 6/-
Mazurka in F Sharp Minor, Op. 59, No. 3 (Chopin)		
"The Fire Bird" ("L'Oiseau de Feu")	D958	SYMPHONY ORCHESTRA 6/6
Parts 1, 2, 3 and 4 (Stravinsky)	D959	Conducted by ALBERT COATES each
"Waldstein" Sonata in C Major, Op. 53 (Beethoven)	D960	LAMOND 6/6
On three 12-inch double-sided Records	to D962	each
Sonata in E Flat, Op. 31—Scherzo (Beethoven)		
The Lord is a Man of War ("Israel in Egypt")	D967	ROBERT RADFORD 6/6
Sound, sound the trumpet ("I Puritani")		& PETER DAWSON
C'est l'histoire amoureuse (L'éclat de rire)		
Pray you listen, I'll sing to you a song (Ophelia's Ballad) ("Hamlet") (A. Thomas)	D968	EVELYN SCOTNEY 6/6
Abendlied (Evening Song) (Schumann-Joachim)		
Allegro (J. H. Fiocco, arr. Bent & O'Neill)	E373	ISOLDE MENGES 4/6
Saraband et Allemande (J. B. Senalle, arr. J. Salmon)	E374	CEDRIC SHARPE 4/6
Wait (G. d'Hardelot)	E375	CARMEN HILL 4/6
She dwelt among the untrodden ways		
Exits, Parts 1 and 2 (Humorous)	C1187	BEN LAWES 4/6
Suite for Military Band—Folk Songs No. 1— Seventeen come Sunday (March)	B1945	BAND OF H.M. ROYAL AIR FORCE 3/-
No. 3—Folk Songs from Somerset (March)		Conducted by Flight-Lieut. J. AMERS
Passione	B1548	DE GROOT AND 3/-
A Thing of Dreams ("The First Kiss")		PICCADILLY ORCH.
Some Crimson Rose	B1946	PETER DAWSON 3/-
Here's to the good old days		
A song of quietness	B1958	SYDNEY COLTHAM 3/-
A summer afternoon		
In Summertime on Bredon	B1957	GEORGE BAKER 3/-
The Top of the Hill		
The Blackbird	B1947	LIAM WALSH 3/-
"Salamanca"—Irish Reel		(Irish Bagpipes)
Somewhere a voice is calling	B1949	JESSE CRAWFORD 3/-
Serenade		(Pipe Organ)

THE GRAMOPHONE COMPANY, LIMITED, W. I.



New Records for March

(Supplement No. 3, 1925)

10 inch Double Sided, 2/6 each.

- | | | |
|------|--|--------------------------|
| 2528 | { Radioland, Selection, Part 1 | Black Diamonds Band. |
| | { Radioland, Selection, Part 2 | |
| 2529 | { Just been wond'ring | Browning Mummery |
| | { Roll on beautiful world, roll on | (Tenor, with Orch.) |
| 2530 | { Jealous | Foster Richardson (Bass |
| | { All alone with you in a little Rendezvous | with Orch.) |
| 2531 | { Maureen | Foster Richardson (Bass |
| | { Two little tired hands | with Orch.) |
| 2532 | { Killarney, the Blarney and You | Leonard Hubbard (Bar. |
| | { Steal a little kiss while Dancing | with Orch.) |
| 2533 | { If I can't sing about my Mammy | Leonard Hubbard (Bar. |
| | { You're in love with everyone | with Orch.) |
| 2534 | { A Moorish Interlude | Marjorie Hayward (Violin |
| | { Swedish Melody | with Piano) |
| 2535 | { The best looking Girls | Clarkson Rose (Comedian |
| | { Murphy, McCarthy, McGinty and McGhee | with Orch.) |
| 2536 | { I'm gonna tie myself to Dixieland—Fox-Trot | Max Darewski's Dance |
| | { Dancing into Dreamland—Fox-Trot | Band. |
| 2537 | { Somebody loves me—Fox-Trot | Max Darewski's Dance |
| | { Africa—Fox-Trot | Band. |
| 2538 | { Dot and Carrie—Fox-Trot | Arcadians Dance Orch. |
| | { What shall I do when you go ?—Waltz | |
| 2539 | { Bagdad—Fox-Trot | The Romaine Dance |
| | { All alone—Waltz | Orchestra. |

ZONOPHONE

RECORDS

A GERHARDT RECITAL

By B. D. WRATTEN

MADAME ELENA GERHARDT'S first London recital this year was given on the 3rd of February. The programme of the recital consisted of three groups of *Lieder* by Schubert and Brahms. The central group was of songs by Schubert and was a selection from the *Schwanengesang*, whilst the two "outer" groups were formed from compositions by Brahms.

Madame Gerhardt's artistry reaches out beyond her singing of the *Lieder*. She arranges her programmes cunningly and at the concert of February the 3rd, the programme was a masterpiece in itself; the mood and character of each song led logically or by comparison to the next-on-the-list. But it must not be imagined from this that her art depends upon the subtly contrived contrasts in her programme: for it is the isolation of each song and the genius lavished upon it that constitute the greatness of Gerhardt's art. Each song is treated as if it were the only song to be sung that evening. It is concentrated upon; the song commences and you are lost in an utter concentration on it, the contrasting mood of the song preceding it is not felt; it is not intended that any effect produced by the song being sung shall depend upon anything extraneous.

The Brahms group which formed the first part of the programme consisted mainly of old favourites, but we were very grateful for the inclusion of the dramatic *Weit über das Feld*, for it is not often that we are afforded a chance of hearing Brahms in a definitely aggressive and dramatic mood.

Brahms' *Lieder* are curiously inconsistent in the maintenance of level. Some of them are superbly beautiful, others almost banal, whilst others yet are both these things at once, such as *Wie Melodien zieht es mir*. Madame Gerhardt must have felt this, for the effect of her interpretation was the least inspiring thing of the evening. The jolly little *Der Jäger* came just before it, and its memory helped to bridge over the lapse. There are phrases in much of Brahms' music which have been vulgarised by ignorant ballad writers and, in England at least, these phrases form a pitfall to the inexperienced singer. Gerhardt sings them in such a way as to show what Brahms thought they ought to sound like, and we do not notice their familiarity.

The last group of Brahms with which the concert ended contained some of the most famous of the composer's songs, including the beautiful *Immer leiser wird mein Schlummer*, *Sonntag*, and the bright little folk song arranged by Brahms, *Feinsliebchen*.

But it was in the Schubert that Gerhardt's mastery over her particular Art was most clearly shown; when Gerhardt sings Schubert, Schubert sings for himself. I should like to describe in detail her interpretation of each song, but space forbids, and a passing note is all that I may give. The audience liked the charming and skittish little *Fischermädchen* and it was repeated. The mere repetition showed the artist in the singer, for there were subtle variations from the first delivery, very slight, but improvements for all that! In the *Abschied: Ade, du fröhliche Stadt!* we could almost feel the trotting of the horse, see the *schimmerndes Fensterlein hell*, and the little gleams that came into the singer's voice were so perfectly managed that one wished on the spot for a non-stop record of the song as Gerhardt sings it. In all she sang twenty-seven songs, ending with the wonderful Brahms' *O liebliche Wangen*, a magnificent crown to the evening's entertainment and education.

To attempt a description of Madame Elena Gerhardt and her singing would be almost futile. She has a soprano voice of very great range, both of notes and in the inflexion of colour. With her each song is a living thing, she lives in a world of it when she is on the platform.

To the ardent *Gramophile* her history dates back to 1907, when her first Gramophone records were made for the Gramophone Company. Her reputation was then firmly established. In Germany particularly she was the idol of the concert going public and an extraordinary compliment was hers when Arthur Nikisch toured Germany with her as her accompanist.

This is now the fifth year that Madame Gerhardt has favoured us with her presence, since the war; her first reappearance in 1921, was the object of great curiosity at the time, for every one was anxious to see how the musical public would "take to" a German singer. Needless to say Gerhardt was immediately hailed with great enthusiasm, and she has only to announce a concert nowadays to know that the Queen's Hall will be filled comfortably. Those who know the usual cold reception of the *Lieder* singer in Great Britain, will realise how popular this shows her to be. She has made some very fine records for the Vocalion Company; they were recorded at two different times, the first set being made with accompaniments by Ivor Newton, whilst the second and much better set were made with accompaniments by Harold Craxton.

CORRESPONDENCE

De Gustibus Non Est Disputandum.

[All letters and manuscripts should be written on one side only of the paper and should be addressed to the Editor, The Gramophone, 58, Frith Street, London, W.1. The writer's full name and address must be given. A stamped envelope must be enclosed if an answer or the return of the manuscript is desired. The Editor wishes to emphasise the obvious fact that the publication of letters does not imply his agreement with the views expressed by correspondents.]

GALLI-CURCI AND HEMPEL.

(To the Editor of THE GRAMOPHONE.)

SIR,—Does your correspondent, Mr. James Rainford, consider that he is better qualified to judge Mme. Galli-Curci's singing than our leading English critics?

To say that her singing in real life comes up to the standard of her records is absurd. I heard her at Bristol, and was immediately satisfied that the critics were right in their judgment of her. Whether or not the lady was out of sorts I am not in a position to state, but certain it is that, amongst other things, she sang out of tune several times during the course of the evening. Surely it must be intensely irritating to other artists to have a much "boosted" American star masquerading as "the greatest coloratura soprano in the world," when she is nothing of the sort. Moreover, people seem to forget that there are some magnificent records of Melba, Tetrazzini, Kurz, and Maria Ivogün, all of whom are greater artists than Galli-Curci. As "J" says, "no real artist can afford to sing against her artistic conscience in order to flatter the public." In view of the fact that Galli-Curci sang such monstrosities as *Just a song at twilight* and *If no one ever marries me*, one cannot regard her as a really great artist.

Yours faithfully,

J. A. PIERSON.

Burnham.

[We have received a large volume of correspondence on both sides of this vexed question, and Mr. Rainford is by no means alone in his protest against the views of our critic. But the subject may for the present be considered as sufficiently debated in these columns.—Ed.]

FACTS ABOUT NEEDLES.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—The results of my examination of hundreds of needles may be interesting and instructive to some of your readers.

I use a low-power microscope (about X 10) and a section of a Zonophone record. This is the only way to compare the size and shape of the point with those of the groove.

The correct point for the ordinary steel needle, is, of course, similar in shape to the profile of the groove, but smaller, to allow for wear. If a needle just fits the groove at the commencement of the playing it will have shoulders worn on it by the end and the contact with the whole of the groove will result in more surface-noise than is the case with a correctly-pointed needle. If the point is too large, the effect is worse. It is an easy matter to select a perfect point, have a photo micrograph made with section of groove and have it advertised. It is apparently *not* an easy matter to manufacture such needles in bulk. I do not know a needle of which 75 per cent. will pass the above test. I will now give the results of examinations of various types.

(1) *Wire-pointed* or "semi-permanent," having a very fine point of slow wearing, flexible wire. Examination of a point, with a strong lens, while a record was being played, showed that the record material was sheared off in fine curls, leaving a brownish trail. These needles are very destructive and should not be used by those who value their records.

(2) *Ten-times needles.* I have just examined every needle in a box of these sent out by a leading firm. In a needle of this class it is essential that the point should be considerably smaller than the groove and that the steel should be very slow-wearing. I found a considerable variety of points, mostly not fine enough, a few just fitting the groove and one a mere stump. Examination after once playing showed that the wear was not less than that of the ordinary "once only" needle sent out by the same firm!

(3) "*Once only*" needles. I have very carefully examined quite half-a-dozen different makes and the result is I do not trust any of them. The faulty needles were, mostly, either too broad to go down to the bottom of the groove, or had flattened points, some of these being correct if used in a particular position. I did not find many of the "sharp" points mentioned by Mr. Scantlebury (January letter). I examined recently every needle in two lots of 200 each sent out by first-class firms. The first had about 70 bad points, the second (deemed worthy of a special pamphlet) had just over 100! Some of the latter were cut off square or at an angle; many would have been correct if the groove were about twice the actual size!

It is evident that needle-making machines have not yet been perfected, and I am puzzled by the variety of points one finds in a box. I should like to know the process. Soon after I got my gramophone (in 1917) I realised the importance of using only needles which I knew to be correctly pointed. Even with such needles some records do not last long in first-class condition. Examination of a good needle, after playing a record, shows that there are no "shoulders" worn on the point, these being due to the groove being in contact with a point larger than itself. Correct points do not require "grinding in" by the outer grooves, which causes a very rough overture to the record. Perhaps the best advice to "steelites," who cannot examine needles as I do, is to buy the "ten times" variety and use them only once or twice.

I have written this partly in the interests of those who want the best results and partly as a protest against the mis-statements and bunkum of advertisers.

Yours faithfully,

GEORGE L. JOHNSTON.

Croydon.

[Without wishing to invalidate in any way the importance of the above letter, we ought to remind our less sophisticated readers that the grooves of different makes of records are not alike, and secondly, that the conclusions as to the actual wear on records depend largely on the type of machine and sound-box used by our correspondent. We understand, however, that the above results of examination of actual needle-points tally with those of other independent observers.—Ed.]

THE PLEATED DIAPHRAGM.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—It may interest your readers who have invested in the new H.M.V. fan to know that the variations in tone-quality due to atmospheric conditions may be overcome by the somewhat expensive method of treating the instrument as a hothouse plant. A friend writes to say that, after various tests, he has succeeded in obtaining greatly improved results by ensuring that his music-room shall be kept at a uniform temperature, and that while the fan is in actual use, it shall be kept at blood heat by means of an electric lamp placed in close proximity to the diaphragm. He describes the improvement obtained as "marvellous."

Yours faithfully,

C. BALMAIN.

Ashtead, Surrey.

CONFRÈRES MEETING.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—It has occurred to me, and perhaps to other of your readers, that it would be a splendid idea, if practicable, to have an annual confrères dinner. It would be very interesting, to me, at any rate, to meet personally the people whose initials appear each month in this paper. With the Editor in the chair, and his able staff, and as many of our readers who could come, I am sure we should have a cheery evening, especially if someone provided a programme. The expenses should not be great and I would gladly pay the dinner price. A restaurant such as the Holborn or the New Criterion would do. I can hear the northern readers and those from the east and west crying out, but perhaps the same thing might apply in a northern town. But anyhow, I am sure you would get a full reception for a meeting in London. I wonder what other suburban readers think about it. There are many dinners, both business and otherwise, that are very wearying, and one such as this would be welcome.

Yours faithfully,

J. ELLIOTT-SMITH.

Hammersmith.

BRAHMS' SONATAS FOR CLARINET—AND A SUGGESTION.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—May I add my small measure of support to the suggestion in your last quarterly review that records should be made of some of the sonatas and trios written for the less usual instruments played as originally intended by their composers. Rarely indeed do we have the chance of hearing them so played in the concert hall, and here is an excellent opportunity for the recording companies to give us some beautiful music, which is at present a sealed book to many music-lovers. It must, however, be beautifully played; and, though clarinet playing such as Herr Mühlfeld used to give us would have been very welcome on the Vocalion records of Brahms' *Sonata in F*, I for one could ill spare the fine viola playing of M. Tertis for anything which fell much short of this. And in thanking the Aeolian Company through your columns for these excellent records, may I express the hope that they will give us at an early date another unusual combination, Brahms' two songs for a contralto voice with pianoforte and viola accompaniment. I am sure that many of your readers would delight in records of these songs, and especially of The Virgin's *Cradle Song*—one of the most exquisite things Brahms ever wrote. It is, of course, necessary that the records should secure the ensemble of a trio, and the piano part not be reduced to a distant tinkle.

May I also break a lance with you for referring to M. Tertis as playing his own arrangement for viola of Brahms' *Sonata in F* for clarinet. The music is played—uncut and with repeats—by M. Tertis and Mrs. Hobday as it left Brahms' hands. The two clarinet sonatas were published by Simrock as "Zwei sonaten für clarinette (oder bratsche) und pianoforte," and the "arrangements"—one made by Brahms himself and both published in his lifetime by Simrock—are those for pianoforte and violin. The unfortunate viola player is so often reduced to playing arrangements that M. Tertis must be thanked for here playing the authentic music, even though he cannot give us the peculiar qualities of the clarinet. And what delightful playing he gives us! These two sonatas have been a cherished possession of mine for twenty-five years, and I hope that all who enjoy such things will not fail to produce the 10s. 6d. required for these records, and so ensure the early appearance from the same two performers of the second clarinet sonata, in E flat.

Yours faithfully,

LI. S. LLOYD.

Gerrards Cross, Bucks.

THE NINTH SYMPHONY.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—There have been three editions of this symphony published to date. The H.M.V., in eight double-sided records, the Parlophone in nine double-sided records, and the Vocalion in seven double-sided records. Whether the latter has yet been published in England I do not know. It was published in the United States in December. The records were made by the New Symphony Orchestra, Berlin, conducted by Bruno Seidler-Winkler. Quartette and chorus from the Berlin National Opera. The records are good, but I prefer the Parlophone. These Vocalion records supply, however, the two "cuts" in the Parlophone recording:—The 90 bars at the opening of the fourth movement, the loss of which was so deplored by Mr. Mackenzie in his review of the *Ninth Symphony* records (and in these 90 bars we have the contrabass and the 'cello, not a tuba, as it seems to me the H.M.V. record has) and the other missing bars in the Parlophone version which are 438–542, also in the fourth section. These are recorded in the Vocalion version, and so by supplying yourself with these two records the great symphony is at last complete. One single record on the Parlophone would have saved one all this trouble but the methods of the "recording angels" are at times beyond comprehension.

One suggestion to close. Why cannot one of the companies give us a complete set of Goldmark's delightful *Rustic Wedding Symphony*? From the character of the music it should be a very popular recording.

Very faithfully,

FRANCIS MEAD.

San Diego, California.

MOZART ON THE GRAMOPHONE.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I have read with pleasure the letter from Mr. Bradley in this month's GRAMOPHONE about further records of the Mozart operas. This is music of which one never tires and it is as fresh now as when it was first written.

His suggestion of recording *The Magic Flute* seems to me to be an ideal one; at any rate, let us have some of the gems from this opera: the Queen of Night's arias by Sylvia Nelis, Pamina's air by Licette or Elsie Suddaby, and, of course, Ranalow as Papageno. These records would surely be great sellers. For the rôle of Tamino I should suggest Browning Mummery. I have heard Hyde, Tudor Davies and Mummery in this part, and Mummery towered above the others by his true Mozartian style and easy singing. Radford has, of course, done the Sarastro arias already.

Personally I would prefer records of *Figaro*, with the following caste: The Count, Andrew Shanks; Figaro, Frederick Ranalow; Bartolo, Radford; the Countess, Licette or ?; Susanna, Elsie Suddaby; Cherubino, Sylvia Nelis.

The Count's song has never been recorded and is surely one of the very finest of Mozartian inspirations. Shanks is magnificent in the part and his beautiful voice would be an acquisition to H.M.V. There are very few good English baritones. For *Don Giovanni* the following: Rosina Buckman, Sylvia Nelis, Licette, Shanks, Radford Ranalow's *Leporello* would be a joy, and Mummery.

These are only a few ideas and I think Mr. Bradley's scheme of a competition for the most popular opera is an excellent one. What we want is more Mozart. The Parlophone people have issued some charming Mozart records; let the other companies follow their example!

Yours truly,

Halifax.

T. MARCHETTI.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—May I add my voice to those of your other correspondents who are clamouring for more records of Mozart opera? As stated by "E. L. G." in last September's issue, *Il Seraglio* has been sadly neglected, and I have waited in vain for the beautiful tenor solos from this opera. In the old Beecham days Mr. Maurice D'Oisly delighted his audiences with these charming arias. Could not he or some other equally gifted interpreter of Belmonte's part be persuaded to record them? Some of the soprano solos are to be found in the Polydor catalogue, but here there are no tenor records from *Il Seraglio*.

Yours faithfully,

Tufnell Park.

L. A. LUFF.

WILD WATERLOO.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—In view of the statement made by Mr. Mackenzie in the February issue that Mr. Wild's needle had met its Waterloo on the Parlophone Sistine Choir records, I feel constrained to put on record the bald fact that in the presence of a friend the records were played through four times each with perfect and magnificent reproduction—with one semi-permanent fibre; and it was still ready for more. This is surely the other side of the question with a vengeance. Surely 16 records, and such records, adequately prove that the Wild needle has justified itself as easily the finest thing of its kind that has yet been brought out. . . . I heartily endorse Mr. Mackenzie's eulogy of the Sistine records. They are really super-records.

Yours faithfully,

Brighton.

FREDK. T. BRISTOW.

[It is evident from the above letter, and from several others which we have received to the same purpose, that an injustice has been done both to Mr. Wild's needles and to the Parlophone records of the Sistine Choir. It is only fair that publicity should be given to the matter in order to remove any doubts which Mr. Mackenzie's words may have caused. At the same time we repeat that fibres and Xylopins and thorns must be used with a discreet patience, which is unnecessary for steel needles, and that this is an object lesson in the injudiciousness of condemning a fibre because under certain conditions it fails to do what is claimed for it. Mr. Mackenzie carefully qualified his statement and others would be equally wise not to dogmatise overmuch on their personal experiences.—LONDON ED.]

THE NEW EDISON.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I have been very interested in the criticisms of the New Edison which have appeared in your valuable paper from time to time, and I am convinced that so far the instrument and re-creations have not been done justice. As I have had a long experience of the re-creations, the following remarks may be of interest to your readers.

I am inclined to think that some of the critics have formed a rather hasty opinion and have rushed into print with a very limited experience of the instrument and the marvellous re-creations. Personally I have been playing them since the early part of 1914, so that I feel that I have some qualification for expressing an opinion.

My first re-creation was forwarded to me from America by a friend, in January, 1914. I was then the possessor of a Columbia table grand and, by means of a Pathé sound-box and steel needles and a weight adjuster, I was able to reproduce the re-creation. As a gramophonist of many years' experience the tone was a revelation to me. It appeared to me as if my instruments had suddenly come to life, and that I was getting the real thing at last. The record was a vocal one and, although I had never heard the songs before I was able to follow every word at the first rendering, which was quite a new experience. I was so pleased with the sample re-creation that I obtained a number of others from America. I left the selection to the dealer, and I may say that they were all exceptionally good and absolutely free from surface noise. These early re-creations were pressed on an outer covering of celluloid, but this was found under certain climatic conditions to crack and a substitute had to be found, which unfortunately resulted in a certain amount of surface noise when playing. I cannot agree with the critic who states "in every case the surface noise is greater than on any other type of record." During the last year or so of the war and for some time after, the Edison Co. had to fall back on inferior materials and the surface noise on many re-creations was admittedly very noticeable, but this was the case with all makes of records and was certainly not peculiar to the Edison. The re-creations now being issued from recent pressings will bear comparison in this respect with any other make, and one must not lose sight of the important fact that the surface noise on an Edison disc will never increase. I have re-creations which have been played over 300 times which are as good as new and show not the slightest signs of wear. Think of the joy of possessing a cherished record, which possibly cannot be replaced, and knowing that it will never wear out or get accidentally broken.

I notice that Captain Barnett refers to certain imperfections in needle records that become burred out after playing for about fifty times. My experience of needle records is that the surface noise increases each time the record is played, and that one has had the best out of a record long before it has been played fifty times! Further, the surface noise on the Edison is of a different nature to that on the needle record. It does not appear to mingle with the reproduction or to have the same carrying power. It certainly does not appear to be a fair comparison to judge the surface noise by taking a number of re-creations, some of which may be old pressings, and to compare them with, say, Columbia new process records. If recent pressings of both makes are taken, then I am sure that the re-creation will bear favourable comparison with any other make.

It is a well-known fact that either a sapphire or a diamond causes more surface noise than a steel needle and, if one plays a re-creation with a needle in a Pathé sound-box, one will at once realise that the surface of the re-creation is much smoother than the needle record. Unfortunately this method of reproduction means ruin to the delicate track of the re-creation, so that I do not recommend the experiments.

There is an arrangement on the Edison for modulating the tone, and this serves the same purpose as the soft, medium, or loud needles in reducing surface noise. Practically all records are better tuned down when played in the average sized room, and the simple arrangement on the Edison for this purpose is quite successful. After a little experience one soon discovers the extent to which each re-creation may be toned down without interfering with the tonal value of the reproduction. I have many re-creations of recent issue on which, when played with the modulator in use, it is almost impossible to detect any surface noise even when sitting within three yards of the instrument.

Another criticism I cannot agree with is that the Edison fails on orchestral records. Personally I never had much pleasure from orchestral recordings until I took up the Edison. It seems to me that in orchestral needle records the leading instruments reproduce fairly well, but otherwise the tone is tubby, with a total lack of definition. This I always attributed to the fact that recording had not been brought to that pitch when it could cope with a full orchestra. Records made by a small combination, such as De Groot's on the H.M.V., are, in my opinion, much more successful. The Edison orchestral re-creations are made by small orchestras, and consequently every instrument is well defined and there is no background of confused noises, such as one hears in needle records, and which are supposed to represent music, but cannot be identified with any particular instruments. I am satisfied that when the critics have had the opportunity of hearing a wider range of orchestral re-creations they will agree with me that they have never been excelled for crispness and beautifully clear definition. A good reproduction by a small orchestra is much better than a poor reproduction by a full orchestra.

There is one point on which I am quite in agreement with the critics, and that is that the choice of music on the Edison is poor in comparison with other companies. I have only quite recently brought this point under the notice of the company, and they advise me that the question of providing a wider selection of good chamber music and orchestral compositions is already receiving attention, and I find in the latest lists of releases a decided improvement on previous issues. However, if one takes the trouble to dip into the general catalogue there is a large enough selection to tax the average pocket.

Frequently when I have demonstrated my Edison to friends they have made some such remark as "How wonderful! It's not at all like a gramophone." What greater compliment could be rendered to the inventor? Further, what other instrument would stand the public tone tests which the Edison has been subjected to? Such a tone test was demonstrated by Mr. Jake Graham in May, 1923, in the St. George's Hall, Liverpool, with complete success. Surely if other instruments could substantiate such a claim the manufacturers would hurry up to obtain such a good and cheap advertisement. One critic states that "it is impossible as yet to estimate the value of this contribution to gramophonism." The New Edison and re-creations were first brought out in America about twelve years ago, and have been on the English market for about four years, so that anyone sufficiently interested has had every opportunity of forming an opinion. As the Editor suggests in his article in the September issue, people get the gramophone ear, and it is very necessary to adjust it occasionally by hearing the real thing. Personally I am convinced that the best of needle records is not to be compared to the best re-creations for quality of tone and fidelity to the original, whether vocal, instrumental, or orchestral, and I consider the New Edison the greatest advance in the gramophone that we have had for many years. The instrument is designed to preserve the life of the record indefinitely, whereas the crude mechanism of other instruments appears to have been designed to destroy the record as quickly as possible, for the simple reason that, with the exception of the New Edison, the record has to act as a feed screw to carry the weight of a heavy sound-box and tone-arm across the record when playing. The Edison tone-arm works on a feed screw and the record has only to take the dead weight of the sound-box which is adjusted to about two and a half ounces.

To any of your readers who are interested I would mention the following re-creations. If these are played with the modulator brought into use to suit the individual taste, I am sure they will agree with the writer that there is no question about the superiority of the re-creation over any other make of records.

80451, *Merry Wives of Windsor*, and 80299, *Ballet Egyptien* (American Symphony Orchestra). 80784, *La Golondrina* and *Abandoned* (Skolnick and his Orchestra). 51384, *Carita* (waltz) (Glantz and his Orchestra) and *Adoring You* (The Top Notchers). 80795, *El Mantón de Manilla* and *Marigny* (tango) (Velez's Spanish Orchestra). 80794, *Princesita* and *Al pie de la Ventana* (José Mojica). 82315, *Hear how the sweet sound and Open Thou my love thy Blue Eyes* (Anna Case). 82307, *Paderewski's Menuet and Hark! Hark! the Lark* (violin by Albert Spalding).

With the exception of the two first mentioned these are recent recordings.

Yours faithfully,

FRANK EATON.

Sutton Coldfield.

NOTES AND QUERIES

[Each comment, question, or answer should be written clearly on a separate slip of paper and addressed to THE GRAMOPHONE, 58, Frith Street, W. 1, as early as possible in the month. Full name and address must in all cases be given, for reference.]

(204) **Sir Edward Elgar.**—Your reader, Mr. Edward Robey, who laments the "ignoring" of Elgar (November, p. 205) may comfort himself with the knowledge that Elgar's E flat Symphony has been beautifully recorded. My own opinion is that Elgar's "Falstaff" is his finest orchestral work, and I should have preferred it even to the symphony chosen.—J. F. P., London, S.E. 24.

(205) **Enigma Variations.**—Mr. Britzius, in the June issue, gives a list of correct records speeds. Here is the correction for the "Enigma Variations": Part 1, 75; parts 2, 3, and 4, 78; parts 5, 6, and 7, 75.—H. S. G., New York City.

(206) **Borodin.**—Can you not get the Borodin "Quartet in A" recorded? It is unimaginably lovely and in a world where melody prolonged is rarely heard would be extremely grateful.—C. R. B. S., Winchester.

(207) **Mozart Concertos.**—The Mozart piano concertos are unduly delayed. For the home there are no more intimate concertos than these, and there are several players who would delight to play them. But let the orchestras not be over-weighted in the bass and get heavy, as I am afraid they do rather too frequently in eighteenth century music.—O. H., Prestwich.

(208) **Mozart Symphony.**—With regard to the Mozart "39th Symphony," the second side of the second movement is pitched quite half a tone lower than the first side of the same movement; but, of course, this can be corrected by means of the speed indicator.—B. F. F., East Horsley.

(209) **Berlioz' "Faust."**—Why has nobody thought it worth while to issue the ballad "There was a King of Thule" and the romance "Ah me, my heart is heavy," from Berlioz' "Faust"? Some years ago Miss Helen Jaxon sang it most exquisitely with the right tempo, which is slower than the singers of late have used, and with a delicate art that words fail to express and the ear alone could appreciate.—O. H., Prestwich.

(210) **Snows of Yesteryear** (vid. p. 171, October).—Several of the named artists can still be heard on the gramophone. Van Rooy, a number from "Rhinegold" (H.M.V.); Maurice Renaud, arias from "Don Giovanni," "Hamlet," "Damnation de Faust," "Herodiade," "Favorita" (H.M.V.); Riccardo Martin, one trio from "Madame Butterfly" with Scotti and Fornia (Victor); Giuseppina Huguët, one or two duets with De Lucia, and a quintet from "Pagliacci" with Paoli, etc. (H.M.V.); Francesco Marconi, a song from Lucrezia Borgia (H.M.V.); Aristodemo Giorgini, see *Actuelle catalogue*; Hippolito Lazzaro, "O Paradiso," "A te, o cara," "Salve, dimora," and "Celeste Aida" (Columbia). I do not think that any records of Nicola Zerola are now obtainable, but if any readers knows of anyone wishing to sell any Zerola record which he has, I wish he would let me know, as I want a record or two of Zerola and Alvarez more than any other.—A. M. G.-B., Knebworth.

(211) **More Snows of Yesteryear.**—Can any of your readers tell me if the following ever recorded; and, if so, what, and for what companies? Alvarez, Victor Maurel, Jean and Edouard de Reske, Mario Ancona, Riccardo Martin (apart from the Trio in the Victor catalogue), Albert Saléga. Also did Paoli ever play the part of Otello, as he records more from the part than any one else and yet his name appears in none of the lists of Otellos that I have seen?—A. M. G.-B., London, W. 8.

(212) **Rachmaninoff's "Concerto in C minor."**—Your correspondent, Mr. Leslie Hill (p. 206), will be glad to know that the second and third movements of this concerto have been superbly recorded by the composer and the Philadelphia Orchestra for the Victor Co. They are issued complete on three 12in., double-sided records.—H. S. G., New York City.

["J. F. P., London, S.E. 24." adds to this information that these records, Victor Red Seal, 8064, 8065, 8066, can be obtained from America through any H.M.V. agent and cost 9s. 6d. each.]

(213) **The Next Gramophone Competition.**—I suggest that three records be performed by each competitor. One of these is to be an orchestral record chosen by yourself and played by all the competitors, and carrying a maximum of 100 marks. The other two records may be chosen by each competitor, and each is to carry a maximum of 50 marks. Subsequently, the three most successful instruments could be tested in a suitable room by a suitable jury for their performance with fibre needles. These are most useful and exciting tests.—W. N. G., London, W. 8.

(214) **Photographs.**—Could any of your northern readers tell me if I could buy a photograph of the Hallé Orchestra anywhere? And any other readers, of the Queen's and Albert Hall orchestras also.—J. E. S., Hammersmith.

(220) **Good Parlophones.**—Now that the winter has come and Parlophone records are stocked by most dealers, I should just like to give a list of the best numbers taken from my collection; no doubt there are plenty of others just as good, but if I quote from what I have I know what they are like. I think this will interest your readers, for no doubt there are plenty, like myself, who look at a catalogue, and don't know which are the gems. Also I should like to thank the Parlophone Co. for giving such good music at a fair price.

Twelve inch (4s. 6d.).—E.10011: "Pagliacci," Opera House Orchestra. E.10133: "On Sorrento's Shore," E. Lorand Orchestra. E.10073: "Lettre à Arman," Marek Weber and Orchestra. E.10037: "Melody," cello solo. E.10121: "Douce Reverie," E. Lorand Trio. E.10067: "Will of the Wisp," R. Howe (baritone). E.10173: "Morgenblätter Waltz," Marek Weber and Orchestra. E.10188: "Salome's Dance," Opera House Orchestra. (I have not included "Senta's Ballade"; all readers of THE GRAMOPHONE have been told about this wonderful record.)

Ten inch (2s. 6d.).—E.5018: "Second Serenade," Bohemian Orchestra. E.5218: "The Golden Lute," E. Lorand Orchestra. E.5219: "So long as the wine flows," E. Lorand Orchestra. E.5052: "Czardas," violin solo. E.5143: "Two Grasshoppers," piccolo duet. E.5220: "Esprit de Corps," Bohemian Orchestra. E.5177: "Madame Pompadour," E. Lorand Orchestra.—J. L., Streatham Hill.

(221) **Open Road Records.**—Please recommend me some of the best vocal records expressive of the "Open Road," such as the H.M.V. record by Peter Dawson of "The Gay Highway" and "The Vagabond."—L. H. S., Finsbury Park.

☞ (222) **Needles and Piano Records.**—The Wild Semi-Permanent Fibre should have been issued to your experts before they passed an adverse judgment on the "Appassionata" by Lamond. . . . I think I have tried every needle on the market without feeling inclined to award many marks to any except the thin Sonora which, alas, I heard for the first time in the late Clutton Brock's house at Godalming. The Wild needle eclipses the Sonora. With my Ultone sound-box it performs wonders. Those "crashing chords" of Beethoven's come out well. Another record much improved by the use of this needle is one which I fancy must be a rarity, since it does not now figure in the Columbia catalogue. It is by your early contributor M. Czernikov, who is, of course, an exquisite pianist. The record is a 10in. disc of Schumann's "Träumerei" and one of the "Kinderscenen"; "Lieder ohne Worte," No. 20, is on the other side.—H. W. C., Bristol.

(223) **Masini.**—During Chaliapine's visit to London a short time ago, he gave his opinion of famous tenors. Angelo Masini, he said, had a "super-human" voice, Caruso a human voice, while Tamagno was the greatest dramatic tenor. Caruso and Tamagno we have, but where is Masini? Are any records of his available?—D. M. D., Highgate.

(224) **The Irish Free State.**—The following facts should be brought to the notice of your readers who may have occasion to send gramophone accessories to the Irish Free State: (1) Dutiable articles must not be sent by letter post, or they are liable to confiscation. (2) Gramophones and all accessories, except records, are dutiable. (3) The minimum duty payable is 2s. 6d. It is therefore not advisable to send needles, for instance, except in fairly large quantities. I recently sent a sound-box to England to have a new diaphragm fitted. It was returned by letter, instead of by parcel post, with the result that I had the utmost difficulty in rescuing it from the Customs Office.—R. T., Rathnew.

(225) **Scheherazade.**—Can you tell me what episodes in "The Arabian Nights" are portrayed in the Columbia records of "Scheherazade" by Coates and the L.S.O.?—G. S., N. 8.

(226) **Grooves to the Inch.**—It having struck me that even to the unassisted eye, there seemed to be a difference between the grooves of various makes of disc, I carefully counted the grooves per half-inch of six different makes, using a strong lens and counting along the radius. I checked each counting, and the figures may be taken as correct to within a very narrow margin. The following figures give number of grooves per inch. H.M.V., 100; Columbia, 100; Velvet Face, 100; Parlophone, 84; Homochord, 88; Coliseum, 88. It will thus be seen that in the case of the three last-named discs one gets considerably less music in a given width of recorded surface. Taking this to be $3\frac{1}{2}$ inches in a full 12in. record, it means that the three first-named discs have approximately fifty more grooves, or that a recorded surface of 3 inches of the first three makes has as much music as one of $3\frac{1}{2}$ inches of the latter.—G. L. J., Croydon.

(227) **Record Wear with Fibres.**—We are told that fibre needles prolong the life of a record and cannot scratch it, as they are of softer material than the record. If the needle-track alignment is incorrect and fibre needles are always used what effect would these two facts have on the wear of a record? Reproduction, of course, would suffer; but what would be the life of a record, compared with the regular use of steel needles when needle-track alignment is correct?—D. M. D., Highgate.

(228) **Best Record Wanted.**—"The Bohemian Girl" Overture (Balfe).—A. S. W., Glasgow.

(229) **Caruso.**—In my copy of Caruso's "No, Pagliaccio, non son!" (D.B.111) it seems that when he comes to these words his voice changes completely to the end of the record. Please let me know if this is the same fault in every copy of the record, and is it the fault of the voice?—A. C., Dublin.

(230) **"Lucia," Sextet.**—I see with horror in my 1925 catalogue that the Columbia Company have mastered the H.M.V. art of cancelling some of their best records each year. Why they should have cancelled A.5177—the "Lucia" Sextet and "Rigoletto" quartet—I cannot conceive. It was the *only* sextet available under 11s. If any reader has and no longer wants this record, he will find a willing purchaser in A. M. Gordon-Brown, Warwick Lodge, Knebworth, Herts.

(231) **"Lohengrin" Prelude.**—Having seen several recommendations of the Parlophone record, I ordered it. The playing and recording are very good, but my pressing was absolutely ruined by many recurring "grinds," and I refused to take it. These grinds were due to roughness in the groove and not to damage sustained after issue. Has any reader got this record without these flaws? Similarly, my copy of the excellent Parlophone record of "Invitation to the Valse" has about a dozen "grinds" in the soft part at the end. It is a pity that fine recordings should be spoilt by careless workmanship.—G. L. J., Croydon.

(232) **Bransby Williams.**—I feel sure I shall have strong backers that the "Tony Miller" and "Grandfather Smallweed" records will produce more hearty laughter—especially that sweetest of music, the laughter of the healthy schoolboy when he is really tickled—than any records yet produced by the English companies.—E. J. F., Warrington.

(233) **Un Ballo.**—We have never yet had a record of "selections" from "Un Ballo in Maschera" in spite of the fact that some of the most expensive vocal records are from this opera... A selection going under the French title of "Le Bal Masqué" is often played by orchestras and is frequently broadcasted by the wireless.—"Orpheus."

(234) **Columbia Grafonola.**—I have recently purchased a table grand new Columbia Grafonola and my needle-point is half an inch in front of the main spindle. Is this usual? Should it not be touching the centre? My old H.M.V. did this, and I was wondering whether my Columbia was in order. It is a No. 19a model, and I use a Lenthall sound-box; but Columbia No. 7 sound-box is just the same.—D. W. C., Salisbury.

(235) **Best Records Wanted.**—(a) "Peer Gynt Suite (Grieg)"; (b) "Ballet Egyptian" (Luigini); (c) "Henry VIII. Dances" (German); (d) "Il Bacio" (Arditi); (e) "Serenade" (Schubert).—N. F. W., Northwich.

(236) **Mozart's Chamber Music.**—The "Trio in G" which Mr. Francis E. Terry (p.282) is unable to identify is K.564, and belongs to 1788, the year of the great symphonies. Originally composed as a solo sonata Mozart, for some reason, rewrote it in its present form. The records (Vocalion, D.02150) are delightful,

the piano excelling in the *allegro*, and the strings in the *andante*. As the 'cello part keeps fairly high throughout, the greater part of it comes within the compass of the viola, and, excepting one pardonable liberty in the fourth variation of the hymn-like *andante*, Tertis adheres strictly to the score. There are no cuts.—D. L. W., Montrose.

(237) **Piano Records.**—The recent articles on piano records did less than justice to the pianists. Una Bourne has given us a Grieg sonata, eleven gems from Schumann and three Wagner-Liszt items; of course, not in the current catalogues. I have all Scharrer's except Saint-Saëns and "Tipperary," and find none of them tinny. The Op. 25, No. 1 is especially delicious. Please note Marie Novello's poetic rendering of Part I of "Second Rhapsody." Jean Marie Darré plays a "Romance" of Schumann which is priceless. Cortot is like Milton, cold, hard, and Puritanical. All Paderewski's records seem bad in tone. Scharwenka's record of "Liebesträume," a wonderful rendering, was not mentioned. With all their sound-boxes, they fail to get the best out of Scharrer's records, and I have not yet discovered how to do justice to Paderewski.—R. T., Cardiff.

(238) **Schumann's Piano Concerto.**—Regarding the Editor's remarks in the February quarterly review on the Schumann "Piano Concerto," issued by H.M.V. in January of this year; while I agree that Cortot's rendering of the piano part is lacking in sympathy and understanding, and that the recording (in parts) is unsatisfactory, may I remark in justice to The Gramophone Co. that these records improve considerably after use? I have now played my set over about 20 times and find that much blasting and harshness of strings (which showed up badly at the very onset) has now almost entirely disappeared; the general tone also is much better. It is no use playing these records with a loud tone needle; I find a Columbia Brilliant gives by far the best results.—J. R. K.

(239) **Catterall Quartet.**—Could you let me know the names of the artists in the Catterall Quartet who recorded for H.M.V. in the January list?—S. E. W., Cannock.

[Arthur Catterall, John S. Bridge, F. S. Park, and J. Hock.—Ed.]

(240) **A Gipsy's Song.**—Do you remember an old song called, I believe, "Down by the River Side"? The chorus is "Pure as the water lily bells" and goes up high. I heard a gipsy singing it once and it struck me as a song worthy of a good artist and of preservation. . . . I wish you would put it among the titles you always intend getting recorded some time or other.—E. P., Wellington.

(241) **Midsummer Night's Dream.**—Does the famous "Wedding March" occur in the Columbia record of "A Midsummer Night's Dream," recommended in the article on Sir Henry Wood?—J. S. H., Ware.

(242) **Piccaver.**—Can you say whether any records have been made or published in England by Alfred Piccaver? He is a Lincolnshire man and I am therefore interested. I have sent to Germany and obtained two of his records issued by the Odeon Co.—H. M., Healing.

[One sees his name in American Vocalion lists, but there are no signs of our getting his records in English catalogues yet, which seems a pity.—Ed.]

(243) **Best Records Wanted.**—"Hail, thou dwelling pure," "The calf of gold," "Mephisto's Serenade," "Even Bravest heart," "Flower Song," "Jewel Song," "Let me gaze." All from "Faust" and in *English* please.—R. V. H., Southsea.

(244) — May I ask for the best recording of "E lucevan le stelle"? I do not care for Caruso, as it is badly recorded, and I have also heard Tokatyan's recording which, to my mind, is too forceful.—S. H., Honiton.

(245) **Hawaiian Records.**—Which are the best H.M.V. Hawaiian guitar records?—J. S. H., Ware.

(246) **Sound-boxes.**—By substituting a Beltona sound-box I have considerably improved the tone and definition of my Grafonola. Unfortunately there is still a fair amount of scratch, due, I take it, to the length and solidity of the tone-arm and to the size and weight of the Beltona box itself. The scratch could doubtless be greatly lessened without loss of tone, by diminishing the weight on the record. Could any of your readers suggest how this could be done? (There is no room between the pivot end of the tone-arm and the back of the cabinet for a counterbalance device).—J. H. S., Barnet.

ANSWERS TO QUERIES

[Will readers please notice particularly that answers should be written on separate slips?—Ed.]

(168) **Gervase Elwes.**—I think you will like the following records of Gervase Elwes on Columbia: (1) L.1055, (2) L.1152, and (3) L.1325.—J. E. S., Hammersmith.

(171) **The London Band.**—You will not find any records of the London Band. They replaced Paul Whiteman's Band in "Brighter London" at the London Hippodrome some time ago. I am surprised that you are keen on them. Whiteman and the two Savoy bands are, in my opinion, the very best dance bands anywhere.—J. E. S., Hammersmith.

(171) **The London Band.**—"P. V. S., Bradford," has probably already discovered that his query has been answered by the Vocalion people who have already issued several records of the London Band, which plays at the Grafton Galleries; and more are promised.—Ed.

(179) **Love's Philosophy.**—Quilter's setting is sung by Stewart Gardner for the Vocalion Co., record No. X.9396.—J. F. S., Crewe.

(180) **Frank Bridge.**—I believe you have erred in your answer to query No. 180 in the November issue. There is a record of Frank Bridge's "Go not, happy day," in the Columbia catalogue sung by Eisdell.—H. S. G., New York City.

[We apologise for the mistake. The record is Col. D.1431, 10in., and is coupled with Morris's "A little fairy tale." "J. F. S., Crewe and "E. D. M., Derby," add that it is also sung by Frank Titterton on Voc. X.9195, 10in., with "Phyllis hath such charming graces."—Ed.]

(182) **Sympathetic Chromic and Euphonic Needles.**—There is a simple, effective way of keeping a record of the number of times a semi-permanent needle has been used. Take a strip of wood and bore 10 or 20 small holes in a straight line (as a cribbage board), then with cribbage pegs (or even matchsticks) peg a hole as you play each record. A white peg can be used for the first end of the needle and a red for the second.—D. E. H., London, E.C.

(184) **Franck's "Sonata in A."**—I am very fond of my own version by Marjorie Hayward and Una Bourne on H.M.V., C.895 and C.898, of the César Franck sonata.—J. E. S., Hammersmith.

(201) **Best Records Wanted.**—The best record of Dvorak's "Humoresque" on the violin is H.M.V., 10in., black label, No. E.16 (4s. 6d.), by Marie Hall, the double stopping being perfect. A far better record than Kreisler's. The other side contains a fine "Gavotte" by Bach, one of the longest 10in. records in my collection.—J. R., St. Helens.

(201) **Best Versions Wanted.**—(1) H.M.V. have done a very good version of "The Unfinished Symphony" last month. (2) "Melody in F," piano, H.M.V., De Greef, or 'cello, W. H. Squire; H.M.V. and Columbia. All good. (3) "Last Rose of Summer," H.M.V. D.B.602, Galli-Curci. (4) "Ave Maria" (Schubert), John McCormack, H.M.V., D.B.578; "Ave Maria" (Gounod), Alma Gluck, H.M.V., D.B.574. (5) "Humoresque, Kreisler, H.M.V., D.B. 314.—J. E. S., Hammersmith.

(202) **Best records wanted.**—(1) H.M.V. do a good selection of "Chu Chin Chow, C.755. (2) Bratza, violin, Columbia. (4) H.M.V. Symphony Orchestra, D.649-650.—J. E. S., Hammersmith.

(202) **Carmen.**—"Habanera," Farrar (H.M.V., D.A.510), reverse, "Obéissons quand leur voix" (Manon); "Séguedille," Farrar H.M.V., D.B.244), reverse, "La-bas dans la montagne" (Carmen); or "Habanera," reverse, "Seguidilla," Kirkby Lunn (D.B.508).—A. M. G.-B., Knebworth.

(203) **Hempel.**—I do not know any of her records for the Edison, Musica, or Odeon Companies, but of her H.M.V. records I can recommend "Volta le terra" (Oscar's song from "Un Ballo in Maschera") and both the ensembles from the same opera by Caruso, Hempel, Rothier, De Seguro, and Duchene. The former is D.A.248 (reverse, "Qui la voce" from "Puritani") 6s. The latter is D.M.103, 11s. 6d. (and worth it!). The aria from the "Magic Flute"—"Infelice sconsolata"—is a wonderful song, exquisitely sung, but the record is not perfect, and the reverse (an aria from "Il Ratto del Seraglio") is quite spoilt by surface noises: this record is D.B.331 (catalogue No. 2).—A. M. G.-B., Knebworth.

WORDS WANTED BY READERS

- (1) "O Song Divine" (Temple), E. de Gogorza (H.M.V. D.B.594).
- (2) "Room for the Factotum" from the "Barber of Seville" (Rossini), in English, sung by Peter Dawson (H.M.V. C.107).
- (3) "The Floral Dance," by Peter Dawson (H.M.V. C.441).
- (4) "Il Bacio" ("The Dream of Home") (Arditi), sung by Elsa Stralia, in English (Col. 7324).
- (5) "Invitation Waltz Song," sung by Elsa Stralia (Col. 7117).
- (6) "I'll have vengeance" from "Marriage of Figaro" (Mozart), sung by F. Collier (his own version in English) (Aco. F.33046).
- (7) "Pretty Mocking Bird" (Bishop), sung by Galli-Curci (H.M.V. D.B.798).
- (8) "Myself when young" from "In a Persian Garden," sung by Norman Allin (Col. L.1466).
—By A. E. Benson, San Remo, Broad Oaks Road, Solihull.
- (9) "Son vergin vezzosa" (Galli-Curci).
- (10) "Tutte le feste" (Galli-Curci).
- (11) "Sevillana" (Galli-Curci).
- (12) "Obéissons quand leur" (Galli-Curci).
- (13) "Echo Song" (Galli-Curci).
- (14) "Addio" (Caruso).
- (15) "Sympathy" (Walter Hyde).
- (16) "Solveig's Song" (Tetrazzini).
- (17) "Ardon gl'incensi," I and II (Dal Monte).
—By Mrs. C. H. Buchanan, 20, Scott Street, Perth.

- (18) "Dutch Serenade" (de Lange), as sung by Julia Culp.
- (19) "Nuit d'étoiles" (Debussy), as sung by Julia Culp.
- (20) "La Mandolinata" (Paladilhe), as sung by de Gogorza.
- (21) "Comme se canta a Napule" (Mario), as sung by de Gogorza.
- (22) "Mattinata" (Leoncavallo), as sung by Martinelli.
- (23) "Malagueña" (Pagans), as sung by Bori.
- (24) "Hymne au Soleil" (Rimsky-Korsakov), as sung by Galli-Curci.
- (25) "El Guitarrico" (Soriano), as sung by Ruffo.
- (26) "El Relicario" (Padilla), as sung by Ruffo.
- (27) "Pimpinella" (Tchaikovsky), as sung by Ruffo.
—By A. C. Baker, 150, High Street, Tonbridge, Kent.



ACKNOWLEDGMENTS

THE MUSIC TRADES' DIARY, YEAR BOOK AND DIRECTORY for 1925. (G. D. Ernest & Co., Duke St., W.C. 2. 2s. 6d. cloth; 1s. 6d. paper).

It is unnecessary to say that this is the obvious diary for our readers. It is not only the right size—quarto, 3 days to a page—but contains a large amount of valuable information, addresses, etc. The only serious omission seems to be any reference at all to THE GRAMOPHONE: but this is only serious to those who are not already our faithful readers!

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The Savoy Orpheans at Queen's Hall

THE Savoy Orpheans scored a decided triumph at Queen's Hall on Saturday evening, January 24th, when they gave their second concert of "syncopated music" to a crowded and enthusiastic audience. The second half of the programme (itself a most artistic production) was entirely devoted to the evolution of jazz from its earliest to its present form. The ragtime period justifies the views of those who profess no liking for this type of music; the banjo band, although rhythmically impelling, was noisy and tiring to listen to.

Part three was a real revelation. While the rhythmic impulse remained, the subtle orchestration and complete unity of the band were most striking and appealed so strongly to the audience, that while I was listening at the back of the hall I could hear the "tap, tap" of many feet upon the floor—one and all felt an irresistible desire to get up and dance. This is what syncopated music is intended for, and who can say it has not achieved its object? The Orpheans are a band of individual artists and, no matter what combination they may use, they attain a striking ensemble. There are two reasons for their unity—the one because they play the majority of their items from memory—the other on account of their frequent and careful rehearsals. They play as if to do as they do is the easiest thing in the world, and this is the hall-mark of good craftsmanship.

The individual who probably scored the greatest success was Mr. H. Jacobs, the saxophonist of the Boston orchestra—a youthful but exceedingly capable player. He was twice recalled and deserved it as his control of the saxophone is probably unrivalled. Special mention is also due to the two pianists, Messrs. Gibbons and Mayerl, who played individually and in duets with truly amazing technique and balance. In some of the numbers rendered by the Orpheans a touch of humour among the members of the orchestra added to the general gaiety of the performance.

A rather disturbing, though admittedly artistic, effect was sometimes obtained by changes of light on a white background. This idea was originally devised by Safanoff, who invented a "piano" with keys which, instead of making sounds, produced on a screen a variety of coloured lights; and Scriabin, in his *Prometheus*, makes this "piano" an integral part of his orchestration. However, the impression given on Saturday was not quite what I think it was intended to produce and after a time it seemed to me wearisome and disconcerting.

In conclusion, I would be glad if jazz bands were to confine their repertoire to jazz music only and to attempt nothing but jazz. The dreadful travesty of the *Pilgrim's March* in "Wagneriana" was a slight on serious music, whilst their self-arranged excerpts from the *New World Symphony* of Dvorák (some of which have been recorded) left me cold and uncomfortable. But this is not a matter upon which it is wise to dogmatise, and most of the audience evidently enjoyed the programme from beginning to end.

G. R. H.

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